# THE CYBERMEN
## 20 YEARS OF METALLIC WARFARE

# SEASON 23
## PREVIEW

# HOLMES
## FAREWELL TO THE GENIUS OF THE PEN

# DWBULLETIN

1986 SUMMER SPECIAL 36 & 37

# SEASON 23 ROUND UP

## SEASON 23 GETS GO-AHEAD

Dates and times have been confirmed for the transmission of the long-awaited 23rd Season of DOCTOR WHO. Episode 1 of TRIAL OF A TIME LORD will be televised on Saturday, September 6th, and thereafter in weekly 25-minute segments up to December 6th, in the 5 45 pm slot following the Roland Rat show on BBC1. This time slot bodes well for the season, although still quite a way short of John Nathan-Turner's mooted 6 15 hope, but now back in its traditional slot and 25 minute format it should guarantee audiences of at least eight million. Episode 1 coincides with the DWAS' PanoptiCon so it will therefore be transmitted live at this event.

## WHO FOR SCRIPT-EDITOR ?

Mystery surrounds the editing of the final scripts for TRIAL OF A TIME LORD in the wake of Eric Saward's recent resignation. By agreement with the Unions and the Writer's Guild, every BBC drama series minimally must have 2 resident staff members: a Producer and a Script Editor—a system which has been in existence since Sydney Newman introduced the practice to the Corporation in 1963. Since May, however, DOCTOR WHO, by that time heavily into production, has been without a formal Script Editor.

Furthermore, due to the nature of the break between Saward and Nathan-Turner, the former has withdrawn permission for any of his script work on episode 13 or 14 to be used, despite recording of the location work on these episodes having already been completed at the beginning of July.

Originally, Eric Saward co-wrote the 13th episode when Robert Holmes became too ill to complete work on what would ultimately have been the last 2 episodes of the season. Now episode 13 will go out purely under Robert Holmes' name as a tribute to the writer—leaving a question mark hanging as to who will precisely tailor these final segments to the show's needs.

Some speculation points to the husband and wife team of Pip & Jane Baker, authors of episode 14, as the show's new 'unofficial' Script Editors, though it is not BBC policy to allow spouses to work in the same department and therefore the job may fall solely on Pip Baker. Attention has also focused on Producer John Nathan-Turner as the occupier of the vacant seat.

What is known, though, is that Eric Saward's very downbeat and open-ending to the season—in keeping with Holmes' original intention—has been lost. This ending, very akin to THE WAR GAMES, saw the Doctor, minus any companions, sentenced to limbo while the Time Lords decide his ultimate fate. By this means DOCTOR WHO could have returned for a 24th Season in as radically a changed form as Jon Pertwee's years had been from Pat Troughton's.

Disapproving of this ending, Nathan-Turner insisted on the traditional 'smile to the camera' approach, which sparked off the row culminating in Saward's departure: the first time a Script Editor has walked off DOCTOR WHO since Victor Pemberton in '68.

## TRIAL OF A TIME LORD (PARTS 5-8)

The Sunday and Monday of 15-16 June saw the completion of the Philip Martin script MINDWARP as the production team descended on Saltdene nudist beach in Brighton to record the exterior shots of Sil's planet. Resident nudists—which included various well-known DWAS figures busy taking snaps from the rocks—were cleared away from the gaze of the cameras care-of the local police without any ado, and the already baking temparature of 80+° was magnified to 100° with the sun bouncing off the rocks and straight onto the soft white skins of the crew who sizzled uncomfortably throughout! The Tardis prop also had problems as, oblivious to the attentions of the crew, the tide came in faster than expected and the police-box was narrowly saved from starring in a remake of FURY FROM THE DEEP ! Fortunately, it didn't take long to dry off in the scorching summer sun for recording. Kate the secretary decided to go in for a dip and sadly tore her legs to ribbons on a mussel reef !

The second day of recording, June 16th, marked the last day of recording after 3 years on DOCTOR WHO for Nicola Bryant.

Nabil Shaban as Sil had a new improved mask fitted for this story, with the body remaining unchanged, and Christopher Ryan will now resemble a larger version of Sil instead of a giant pink blancmange !

The designer is newcomer Andrew Howe Davies, visual effects by Peter(VISITATION / RESURRECTION)Wragg, and costumes by John Hearne.

## TRIAL OF A TIME LORD (PARTS 9-14)

The recording of the final 2 episodes of the season was completed at the end of June / beginning of July at a pottery in Stoke on Trent. It is believed this included a night-shoot, though why the season has been shot out of sequence is unknown. The music for this story is to be composed by Malcolm Clarke, the only radiophonic's musician of the season (episodes 1 to 4 are confirmed as freelance musician Dominic Glynn). Ex-Avengers girl Honor Blackman stars as Lasky with Michael Craig as Commodore. With the working title of THE ULTIMATE FOE, this story is akin to THE ROBOTS OF DEATH concerning a whodunnit aboard a spaceliner as its plot. It introduces a new race of creatures called Vervoids which resemble plant-men and features Bonnie Langford aboard the Tardis, though no formal introduction will be required as this story apparently occurs in the Doctor's future some time after they had originally met.

## VIDEO FIRST

With all outside recordings this season now completed, this is the first time ever that a season has been made entirely on video with all exterior work recorded as outside broadcasts, rather than film.

## SIGNATURE TUNE # 3

A new signature tune will open the new season. It is said to be a cross between the two previous versions.

# DESTINY OF A DALEK

The BBC donated a Dalek for auction at the world famous Christies on July 3rd in aid of the Woman's Hour Red Cross Appeal for Sudan. The Dalek was a main feature of a large catalogue of items donated by the BBC to celebrate the anniversary of Radio 4's Woman's hour, which has been broadcast every single weekday afternoon for 40 years ! The novelty of a Dalek for auction earned it pride of place on the colour cover of the souvenir auction catalogue (available at £5 each from Broadcasting House and care-of Woman's Hour), and inside the description and terms of contract read as follows:

*The next lot is sold subject to the following copyright clause: "...Purchaser to undertake that the Dalek is not to be exploited for commercial purposes or sold for commercial gain. If re-sold for charitable purposes, the purchaser to enter into a contract to obtain an undertaking from the subsequent purchaser in similar terms hereto. Purchaser to sign BBC Contract in terms above."*

*Lot 314: A FINE BBC TV Dalek With flashing lights, auction-arm, articulated eye-piece and exterminator arm-45in high; together with a BBC Contract of Terms of Sale (as outlined).*

THE DALEK PICTURED WITH COLIN BAKER AND 'WOMAN'S HOUR' EDITOR SANDRA CHALMERS. (C) ARIEL

Originally 2 Daleks—including the REVELATION Dalek pictured on page 37—had been proposed till it was decided to make the donation an exclusive one-off, and so a Dalek last seen in crowd scenes in RESURRECTION OF THE DALEKS went under the hammer.

Christies had expected it to fetch between £1,500-£3,000 but in the end it went for a staggering £4,200—the highest bid of the day ! It was snapped up by Joan Brooks, wife of the Chairman of Christies, who has seven grandchildren. It will be used mainly for fund-raising at fêtes for charities, and Christies estimate that had it been open to commercial bidders the price could have gone into double figures !

In all there were half a dozen bidders for the Dalek—but no Americans, despite promises to the contrary. In fact, so confident were Woman's Hour of the assurances of several notable US fans who had pledged up to a thousand dollars and more, that British Airways had laid on 2 special free seats to fly them over specially !

*Thanks to Diana Shaw, Woman's Hour.*

# UPGRADE

As indicated last issue, BBC1 Controller Michael Grade has received promotion to Director of Programmes, replacing Brian Wenham who moves to radio. The move—as of July 7—gives Grade dual and total control over both BBC1 and BBC2 in a bid to tighten up the number of jobs up top in the BBC hierarchy.

# BLOOPERS

Yes, folks, once again it's the Silly Season and this year the DWB news-desk has been inundated with some particularly unbelievable stories ! We have selected 3 of them—all from our well-informed BBC sources, and leave you to work out which are true. As far as we know, they could all be true, then again one or even two may be false , but we will have the results in the next issue. Remember, they are only rumours, but very well-informed rumours...

## WHERE'S THE DIRECTOR ?

THE MYSTERIOUS PLANET (or TRIAL OF A TIME LORD parts 1-4), involuntarily gained a second director when Producer John Nathan-Turner was forced to step in at the last moment to shoot a day's recording.

On the day in question, the studio stood ready, all the technicians were assembled and the cast were in full costume when the absense of Director Nick Mallet was suddenly noticed.

Panic-stricken phonecalls failed to trace their missing colleague, leaving John Nathan-Turner no alternative but to hastily assume the Director's chair and to try and pick up on all Mallet's instructions in the shooting script.

Only later was it revealed that Mallet had apparently written the recording dates under the wrong days in his diary , and was thus on holiday when the Production Office rang !

## CONSOLE COCK-UP

Last minute script revisions are being made to Season 23's third story to accommodate for a 'minor' design problem.

None of the Tardis set interiors survived the long break in recording, not even the console, hence the need for a totally new set for the ship's interior which is not seen until story 3. The designer of the story, Dinah Walker, working on the series for the first time, contacted the Production Office some time back to request reference photographs of the Tardis interior. With no stills readily to hand the designer was sent instead a past story on videotape to watch. With the budget for story 3 a tight premium due to overspending on stories 1 and 2, the designer justifiably felt proud of her efforts to get the sets done within ever tightening limits. But there was consternation from the Production Office when the set was unveiled for approval—complete with the OLD console !

Unable to spend further on a redesign / rebuild, the problem will be to debut Melanie—a future history companion of the Doctor —with a past history console !

## SINGALONGAWHO !

Bonnie Langford is to bring the Tardis alive with the sound of music in her first story (odds on it's the old Tavares number 'Whodunnit' !).

# Starburst snubbed

Following their accurate report of Eric Saward's walk-out from DOCTOR WHO in a recent issue, Producer John Nathan-Turner — true to form — has withdrawn all publicity material on the 23rd Season that he had promised Starburst for their next few issues, as well as cancelling a set visit by the magazine which was to have provided them with a major feature. However, the magazine has now found an alternative feature to fill the gap which will prove equally interesting...

This tantrum aside, Nathan-Turner—at the time of Saward's departure—contacted the Starburst subscription office asking that Eric Saward's name be taken off their mailing-list !

Suffice to say, it is now JN-T who's off their mailing-list !

## NATION & DAVIS BACK IN TOWN

The creators of DOCTOR WHO's two most famous monsters, Terry Nation and Gerry Davis , are both presently back in England on business. Both writers will be seeing people connected with DOCTOR WHO during their stays; Gerry already an invited guest to next month's CyberCon event organised by Phoenix, and Nigel Robinson is optimistic of a meeting with Terry Nation to try and sort out the contract difficulties preventing W.H.Allen from novelising the remaining six Dalek stories

## BONNIE - An American View

*JON ROSENBERG on Bonnie's first appearance at a US convention :*

What a babbling, rambling girl Bonnie is ! She's what we'd term a 'giggler' for reasons I won't divulge. Once she started to answer a question minutes went by, indicating an abundance of peppy energy (which is good). However, she's very indecisive and one imagines the Doctor is going to have to lock her up to quieten and settle her down, or even muzzle her! With her talent she'd make a great companion...if they get her to say one line and SHUT UP !!

# NEWS IN BRIEF

*JULY 31ST* saw the release date of BBC videos THE DAY OF THE DALEKS, the first Jon Pertwee tape (catalogue no.BBCV/B 2036, 90 mins approx.) and the third Blakes 7 tape titled Orac (catalogue no.BBCV/B 2037 , 120 mins approx.).

MONSTERCON *last May was a great success, raising £490 for Cot-Death and Cancer Research. This has prompted organiser Graeme Wood to go ahead with Monster Con II in November (see page 28).*

*MICHAEL GRADE* has announced that DOCTOR WHO will feature as part of the BBC's 50th Anniversary Celebrations later this year, though in which capacity is anyone's guess.

MARVEL USA *ceased publication of their colour comic-strip orientated DOCTOR WHO magazine at, of all issues, #33. Falling sales is the reason given.*

*HOORAH*, we must have been well-behaved this year because World Distributors, for some reason (probably monetary), have decided not to unleash an annual this year.

ROBIN OF SHERWOOD, *despite all its brilliant production values and Jason Connery in the lead role, is unlikely to be granted another series as ratings for the last series averaged below 6 million, scaring off any future potential backers.*

*QUOTE OF THE MONTH*, from John Nathan-Turner being interviewed at a DWFCA Festival in Washington on April 19th: "Funny , I did hear that Aaron Spelling was a great DOCTOR WHO fan, which I heard is why Kate O'Mara was booked onto Dynasty."

SHADA, *or at least a semi-completed version, was premiered by JN-T at a recent US convention. In place of the lack of SFX and music—and the almost completely threadbare episodes 5 and 6—is narration by Colin Baker and the occasional still.*

*PRICE INCREASES:* Marvel are increasing the cover price of The DOCTOR WHO Magazine by 10p from the issue dated August and the price of W.H.Allen hardback books is also increasing to £7.25.

JOHN COLLEE, *a new name to DOCTOR WHO fans, is the 3rd and final writer for the first Star Cops series, joining Chris Boucher and Philip Martin. Graeme Harper is one of the directors.*

*BRIAN BLESSED* recently revealed on the set of MINDWARP that he is an ardent fan of DOCTOR WHO having watched over 80% of the series over the years. He would jump at the chance of playing the Doctor, though he doubts this whilst John Nathan-Turner is Producer, and added that although he knew nothing of the infamous Daily Express article until he read the paper himself, he was in fact approached in 1974 by Barry Letts to play Jon Pertwee's successor.

Third time lucky, perhaps...

BRIAN BLESSED AS LONG JOHN SILVER IN LWT'S NEW VERSION OF 'TREASURE ISLAND' (SATURDAYS).

*DWAS 1986 FANZINE POLL RESULTS*

1st ..... DWB
2nd ..... Androzani
3rd ..... Queen Bat

PETER GRIMWADE'S *Captain Katt play—screened by ITV on July 1st in the Children's timeslot —was a marvellous satire with obvious parallels on the DOCTOR WHO production team. Don't miss our review next issue !*

# MEET THE MAN BEHIND THE MONSTERS!

STAN HALFWAY THROUGH MODELLING THE VERVOIDS

STAN AND HIS PREVIOUS LATEX CREATION—AN INHABITANT OF THORUS BETA

Next time you gaze in awe at a gruesome-looking DOCTOR WHO alien, spare a thought for the sheer hard work, not to mention the skill and ingenuity that went into making it in the first place, as 'monster-maker' Stan Mitchell explained when we visited his visual effects workshop in late June: "*It tends to get a bit hectic when deadlines come up and you're working a 100 hour week !*" Despite this, Stan professes to enjoying his job, which is probably just as well as he has certainly had his work cut out with the entire 23rd Season: "*I've been on the latest series—all three of them—since March now, one after the other.*"

When we met Stan he was busy at work modelling Pip and Jane Bakers' new creation—the Vervoids—from a simple design by that story's visual effects designer Kevin Molloy: "*We have to make 6 characters with these masks. Two will have their headpieces specifically made for them and the other four will be made from the mould and they'll just take pot-luck that they'll fit.*" We asked him what the next stage was after he'd finished the modelling: "*After the modelling I'll start making the mould. It'll be cast up into latex foam and the leafy collar part up behind probably in skin later. That's the theory—practice is another matter !*"

## Poster Offer

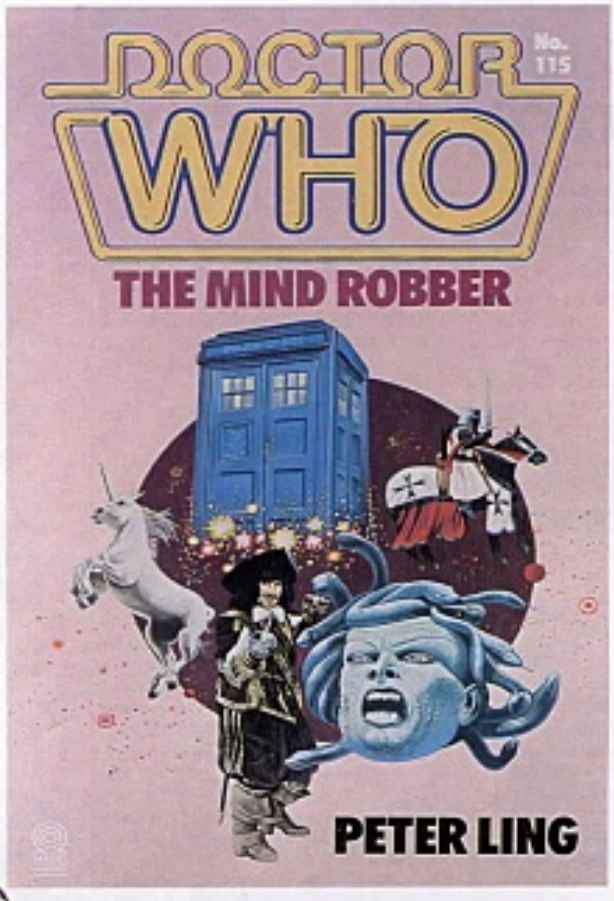
By special arrangement with Sue Willis, we are pleased to offer a limited run of 100 copies of our latest wraparound cover, printed on thicker and glossier A3 paper. One poster is just £1 (+50p posted in a crush-proof tube / 20p flat). Each additional poster costs just 50p (which includes the Androzani poster available again due to popular demand (that's just £1 50 plus 50p P+P for both !).

Send to: DWB POSTER OFFER, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW.

# TARGET

Target Editor Nigel Robinson is to discuss with John Nathan-Turner how the novelisations of Season 23 stories should be titled following the commissioning of Pip and Jane Baker to adapt their contribution into book form. It will probably comprise of the last 6 episodes of the season — their 5 and Robert Holmes' 13th, and retain its own original title of THE ULTIMATE FOE. Nigel is currently trying to get someone "special" to novelise the late Robert Holmes' 4-parter.

Also on the cards for 1987 is Ian Stuart Black's THE MACRA TERROR and John Lucarroti's THE MASSACRE, which has finally been completed. Lastly, the final Jon Pertwee story to be novelised—THE AMBASSADORS OF DEATH—will feature him on the cover.




TO ESCAPE A CATASTROPHIC VOLCANIC ERUPTION THE DOCTOR TAKES THE TARDIS OUT OF SPACE AND TIME—AND INTO A VOID HE CAN ONLY DESCRIBE AS 'NOWHERE'. BUT THE CRISIS IS FAR FROM OVER AND WHEN THE TIME-MACHINE'S CIRCUITS OVERLOAD, THE TARDIS EXPLODES.

THE DOCTOR, JAMIE AND ZOE COME TO IN A DARK UNEARTHLY FOREST. THERE THEY ENCOUNTER A HOST OF CHARACTERS WHO SEEM SOMEHOW FAMILIAR: A BEAUTIFUL PRINCESS WITH LONG FLAXEN HAIR, A SEA TRAVELLER DRESSED IN EIGHTEENTH-CENTURY CLOTHES, AND A WHITE RABBIT FRANTICALLY CONSULTING HIS POCKET WATCH...

WHAT IS HAPPENING TO THE THREE TIME-TRAVELLERS ? WHAT STRANGE POWER GUIDES THEIR ACTIONS ? IN THE LAND OF FICTION WHO CAN REALLY TELL ?

HARDBACK: 13TH NOVEMBER (£7 25), PAPERBACK: APRIL '87

**18 September** **TV Tie-in**

# DOCTOR WHO
## THE DOCTOR WHO FILE
### PETER HAINING

ISBN 0 491 03813 5 • 286 x 209mm • 272pp • Colour Illus • £14.95 • US and translations : W H Allen & Co Plc

Leather edition: ISBN 0 491 03993 X • £75.00

"A *special volume to celebrate the return of the most successful science fiction T V programme ever*", boasts the publicity blurb for Peter Haining's 3rd DOCTOR WHO publication, again a lavish large-format hardback. Yet the flyleaf describes the show as "*Second only to Star Trek in terms of popularity*", and then cites Peter Haining as "*The historian of DOCTOR WHO*". I had always assumed this to be Ian Levine, closely followed by Jeremy Bentham ?

Those anomalies aside, on first impressions the book smacks somewhat of being a dubious excuse for another large - format publication, following closely on the heels of Jeremy Bentham's The Early Years published just four months earlier. W.H.Allen probably realised that with DOCTOR WHO about to be thrust back into the public's gaze in September—and who knows , maybe for the last time—a lavish book would have to be released to coincide, and indeed the contents do seem rather thrown together . But at least we were spared The 2nd DOCTOR WHO Cookbook !

In contrast to Haining's previous books which were based around solid ideas , The DOCTOR WHO File appears to be vague on its intentions, and in the introduction he explains the book is supposedly derived by "tapping" the Tardis console's Automatic Log, which itself is part of the console's memory computer which records all the data concerning the Tardis' journeys — in other words a sort of reference system for the Doctor to refer to. For the book's purposes, this system also contains interviews with DOCTOR WHO 'celebrities' whom Haining describes as, "...a representative group of people intimately associated with each of the 6 regenerations of the Doctor." And looking through the list of names they are indeed varied and very impressive;

John Lucarroti
Verity Lambert
Heather Hartnell
William Hartnell*
David Whitaker*
John Scott Martin
Terry Nation
Michael Wisher
Dennis Spooner
Donald Cotton
Gerry Davis
Patrick Troughton
Barry Letts
Jon Pertwee*
John Friedlander
Tom Baker
Ian Marter
Douglas Adams
Peter Davison*
Mat Irvine
Terrance Dicks
Colin Baker*
Robert Holmes
John Nathan-Turner

The asterisks denote those particular interviews that weren't conducted for the book and first appeared elsewhere, which is obvious in the cases of Hartnell and Whitaker, and as the other three are all actors whom have played the Doctor one can only assume that Haining was intent on featuring contributions from all 6 Doctors . This is a shame as the rest of the interviews, specially written for the book, are all refreshingly new but the inclusion of the 'second hand' contributions lowers the general high standard of the rest of the book's contents.

Most of the 'interviews' aren't really interviews at all but essay style articles by each contributor recalling various aspects of their time on DOCTOR WHO. In fact very little of the book is actually written by Haining bar the well-informed intros to each contributor and a variety of out of place features which give the impression of being thrown in to boost the word count to W.H.Allen's original quota. These include a pointless (within the book's context) index of Dalek and Cybermen stories, the Doctor's own guide to various foes he has encountered, an article looking at 5 actors who might have been DOCTOR WHO—including Cyril Cusack who was almost chosen to play the original Doctor and Valentine Dyall who was, believe it or not, mooted as the successor, on two occasions, to both Bill Hartnell and Jon Pertwee — and finishing the book with a complete guide to every journey made by the Tardis from THE TRIBE OF GUM through to REVELATION OF THE DALEKS, listing in order story code, story title, Tardis occupants, destination / year and the enemies in each story.

The major problem with a book comprising primarily of interviews is that it could never hope to be definitive, not only due to the programme's enormous turnover of actors and production crew, but because many of the show's household names are sadly deceased. Also notable by their absence are any contributions by companion actors, excused by virtue of the 'fact' that the Automatic Log apparently considers their memories too imprecise and emotional to be objective, although Ian Marter is featured but to talk about the Scratchman film.

The first 'interview' is from author John Lucarroti, who scripted three historicals for the Hartnell era and is currently back in the limelight with his novelisations of those same stories. A great start for the book, Lucarroti gives a fascinating new insight—from the writer's point of view—of the early days of the series. He talks about his close relationship with Sydney Newman, which stretched as far as ten years before Newman devised the DOCTOR WHO concept, and his recollections of how he came to write for the series are very enlightening, illustrating clearly the methods Lambert and Whitaker applied in their casting of writers and directors in those crucial first stories. You'll also discover why he didn't get on with the subsequent Producer / script-editor team of Wiles and Tosh and why he has much more confidence in his forthcoming novelisation of Season 3's THE MASSACRE than he ever did in the television production !

In her second W.H.Allen contribution this year, Verity Lambert devotes a considerable proportion of her 1,500 word brief to the late Mervyn Pinfield, described as "The Man who put Science into DOCTOR WHO", as well as conjecting on what might have been had Cyril Cusack or Leslie French been selected to play DOCTOR WHO, and for the first time her feelings on William Hartnell's successors up to Colin Baker.

Following Haining's touching dedication of his first DOCTOR WHO work (A Celebration) to the memory of William Hartnell , Heather Hartnell offered to tell Haining her own intimate memories of her husband, as she put it: "For when you write volume two of the story—which I am sure you will do." Sadly Heather isn't alive to see her contribution of the memories she expounded shortly before her death at the end of 1984 in print, going into previously unexplored detail of how William Hartnell won the role of the first Doctor and the reasons for his awkward temperament both on and off the set, apparently due to a certain neurosis which fools he didn't suffer gladly gave him when he played the Doctor. Also disclosed is how William Hartnell would have loved to have starred in the Amicus films and his tragically crippling condition of arteriosclerosis which hampered him from playing the Doctor for his originally envisaged term of five years. Then follows a very eye-opening interview with the man himself conducted just after it transpired that Patrick Troughton was leaving, which may be familiar to some readers.

Next is a dossier comprising of various interviews the original late script-editor, David Whitaker, gave which includes his reasons for not being keen to bring the Daleks back after their success in their debut story.

A real scoop follows as 'Monster Man', John Scott Martin—who has the rare distinction of having been credited alongside all six Doctors—explains just how he came to be associated with playing monsters and describes his experiences of operating everything from Daleks to Zarbies !

Terry Nation, in another rare interview, restricts his section to talking about his favourite DOCTOR WHO character, Davros , which leads into Michael Wisher's contribution who goes on to explain his unusual method he used to rehearse the character and his incredible solutions for the constraints the costume imposed when fitted.

Following this is a humorous piece from Dennis Spooner on comedy and writing for DOCTOR WHO during the Hartnell era, appropriately continued by Donald Cotton who explains why his "brief association with DOCTOR WHO came to an end" , as well as revealing the outline of his proposed story titled 'The Herdsmen of Venus' which proved unworkable.

Another exclusive is an extensive contribution from Gerry Davis who puts the creation of the Cybermen down to: "A fairly unique combination of talents and experience." Davis goes on to explain how he found his perfect match in Kit Pedler, in that Davis would put forward a story proposition and Pedler would then think of a way of making it work scientifically, and of this was born THE WAR MACHINES and, of course, the Cybermen !

Always ready and willing to talk about his long association with DOCTOR WHO , Barry Letts elaborates on the exhausting working schedule of the black and white days and his appointment to Producer which luckily coincided with the advent of colour and concentrates on those particular stories he also directed.

In Patrick Troughton's section, the actor explains the reasons for his notorious illusiveness and reticence during his tenure as the Doctor and why this changed once he had left the role, and also his dream to remake the classic EVIL OF THE DALEKS for the cinema.

Jon Pertwee's is one of the least inspiring parts of the book since he is saying >7

# DWB SUMMER SPECIAL 1986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DWB WISHES TO THANK ALL OF THE FOLLOWING CONTRIBUTORS WHOSE HELP AND ASSISTANCE IN THE COMPILATION OF THIS ISSUE WAS INVALUABLE : W.H.Allen(4-5,7), Jeremy Bentham(miscellaneous), Phil Bevan(16), Marion Breeze(4,12,37), Guy Clapperton(27,29), Stephen Cole(12), Tim Collins(18-24,36-39), Stephen Cranch(27), Raymond Cusick(13), 'Drog'(36), Pat Holmes(36), Mike Kelt(37), Ian Levine(6), Innes Lloyd, Derek Martinus, David Miller(21), Stan Mitchell(4), Phoenix(17,24), Steve Pugsley(30), Justin Richards(14-15,24), Richard Starkings(8,11), Kathleen Toth(33), Tim Westmacott(34-35) and Sue Willis(cover,26).

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COMMENT SPECIAL

# The Right of Reply

Well, here we are, 16 months into the 'cancellation'. This is actually the first time I have put pen to paper and collected my thoughts together. A lot of injustices have been praying on my brain and I finally want to get some things off my chest.

Back in February 1985, as most people will already know, I went on ITN's News At One live to plead the cause for the future of DOCTOR WHO. I subsequently joined with Paul Mark Tamms to put a record together to try, in some small way, to bring attention to the show's plight. I'm not particularly proud of the end product, but it was done in an awful hurry and at least the motives were sound and unselfish. What really left me feeling cold and anti-the current production regime was when, in April '85, I tried to inform the members of DWAS at a British convention of a rumour that had come through from a very good source that the delayed 23rd Season would be much shorter than 26 episodes, only to be shouted and made a fool of by John Nathan-Turner. John, a man who I had respected up to then, purposely went out of his way to make me appear as inferior and uninformed as possible, not even giving me a chance to answer his criticisms: *"Shut up, we'll hear no more from you !"* Shortly after the event I was subjected to a barrage of abuse from then CT editor Dominic May, being accused of inciting the fans in a Hitleresque fashion. I have never defended myself between then and now (July 1st 1986), content to let the facts speak for themselves. Who was correct ? JN-T with his promises of a full season, or my inside information that the season would be curtailed, proving to be even 6 episodes shorter than the 20 episodes I was dreading ?

In July 1985, I attended an abominable event in New Orleans, watching a bunch of Hawaiian shirt-cladded US fans pandering to JN-T's ego. It was at this event that Ron Katz—President of The DOCTOR WHO Fan Club of America—showed me a telex which he'd received accidentally instead of the similarly initialled Ray Kraft of Lionheart, confirming that the new season would be only 14 episodes long. JN-T dismissed this as damnable lies, although my inside source had informed me that he knew full well this was true.

At the Brighton PanoptiCon at the end of July 1985, I tried to present proof of this 14 episode scandal to the DWAS. David Howe totally dismissed the facts out of hand, assuming some prankster at the BBC was pulling my leg. This was when, in total disgust, I totally withdrew from Fandom and took a back seat. After all, I knew about the cancellation 24 hours before anybody else, and I had in fact informed Jeremy Benthan, David Saunders and Gary Levy a full day before the news broke. I suppose it must come as some sort of amusement but I even knew about it before JN-T !

Having taken a back seat, I have been utterly appalled at events as they have unfolded. JN-T, instead of doing his best to boost the new season, has gone from bad to worse. The show which I have loved for almost 23 years, and which I went on TV to try to save, did not indulge pantomime creations like Bonnie Langford, which incidentally JN-T denied to me was true when I knew full well she was going to be cast. I am sick to the teeth of seeing weak direction and useless light entertainment actors thrown into JN-T's "buns on seats" melting pot. The meaning of this phrase, "buns on seats", may be lost to a lot of people, but it is merely JN-T's own way of describing his policy of casting well-known comedy figures in the vain pseudo-Victorian hope that the ratings will increase. In fact, such personalities as Beryl Reid and Rodney Bewes have had an adverse affect artistically.

I have never missed attending a studio-recording of DOCTOR WHO at the BBC since INVASION OF TIME. However, I have felt so ashamed at the way DOCTOR WHO is being turned into a pantomime, with Bonnie Langford being used as a counterfoil to Colin Baker's ring-master-attired Doctor, but I have purposely stayed absent from all the studio recordings for this season. I cannot condone the wilful way the show is being run into the ground creatively, and I would rather not bare witness to it. The central character of the Doctor was always a figure of dark mystery, until JN-T arrived on the scene.

I feel particularly proud of Eric Saward who, after 5 years, finally had the courage of his convictions to show the world that it was JN-T, not he, who was to blame for the poor standard of the production of the show. After he had quit as script-editor, Saward was writing the 14th episode, simply to keep faith of Robert Holmes' original intention for the end of the season and ending it on a dramatic cliffhanger. But JN-T wanted to end it as a 'pantomime'; happily ever after and drama-less. This led to Saward informing the copyright unit that he was withdrawing his script, and JN-T getting Pip and Jane Baker to write the final episode the way HE wanted. By writing a very strong letter to Michael Grade and Jonathan Powell, Saward has insured that he will never work for JN-T again, but at least left the show with a shread of integrity. JN-T, however, in a ludicrous last-minute attempt to pretend that the sun still shines on the production office, tried to cover up any scandal and failed miserably. He recently cancelled Starburst magazine's visit to the DOCTOR WHO set in a fit of pique following their accurate reporting of Saward's quitting ! He even attempted to have his secretary ask for Saward's name to be taken off Starburst's mailing-list !!

I was very amused by Peter Grimwade's satire, The Comupance of Captain Katt. Grimwade had intentionally imbued the lead character with all JN-T's characteristics, and by God did it show. The part that struck home most was the leading character commanding large fees for personal appearances, often to the detriment of the show itself.

A lot of pro-JN-T American fans, and some British fans too, have been criticising DWB recently for its stance. I would just like to put my hand on my heart and say that I think Gary has done a splendid job in keeping the fans informed of the facts. As CT and the DOCTOR WHO Magazine are both vetted by JN-T, DWB has been the only true hope of the fans to learn what has really been going on behind the scenes, and not a distorted version of the truth: 'Carry on Doctor' indeed !

I think it's time for a new Producer, don't you ? I only pray that there will be a 24th Season in which we can receive one...

BY IAN LEVINE

all his anecdotes for the second volume of his autobiography !

Two scoops in a row now as John Friedlander reveals the secrets behind his monster-making and the bizarre story of his roots traced back to the most famous monster-maker of all, and Tom Baker contributes his fond reminiscences complete with a reprint of one of his wittily written weekly 1975 columns for the now defunct Reveille.

Ian Marter, for the first time, expounds in concise detail his and Tom Baker's failed attempts to get their Scratchman film project off the ground plus vague details of the plot itself, although not too much just in case the film ever does see the light of a film studio.

In an interview-style article, Douglas Adams—once thought to be as unapproachable as Terry Nation—gives some of his invaluable time to thank DOCTOR WHO on which he was script editor at the time he devised the best-selling ideas of translating his radio play of The Hitch Hikers Guide to the Galaxy into book and television form, and these ideas he concentrated on fully once he'd left the show. He also reveals how he originally sent in a rough draft of Hitch Hikers as a DOCTOR WHO story during Robert Holmes' time as script editor and his reasons for the controversial way in which he script-edited Season 17, summing up by proclaiming that Shada: "Really wasn't that great", attributing its popularity to the simple fact that it wasn't completed !

Both the Peter Davison and Terrance Dicks sections are repetitions of previous interviews as is the Colin Baker piece which yet again reveals how he kept John Nathan-Turner's attention spellbound at a wedding and how he would like to play the Doctor for at least 7 years as he can't bear the thought of another actor having played the role longer !

Fittingly, the most entertaining, though poignant contribution is by Robert Holmes. This beautifully written piece — full of the zest and wit so typical of DOCTOR WHO's finest writer—will serve as a legacy from Holmes to fans of the show, and I won't spoil it by divulging its nature but needless to say it is brilliant !

There are also contributions from visual effects wizard Mat Irvine and Producer John Nathan-Turner who mainly focusses on his era and the family atmosphere of working on DOCTOR WHO though unsurprisingly very little on the cancellation.

To accompany the text there are around 100 black and white photographs and 16 pages of colour interspersed with fan-art. The cover by Tony[SEEDS OF DEATH]Masera — the Tardis console littered with familiar objects associated with each of the six Doctors—is a simple but effective idea poorly executed. The console is unrecognisable and would have benefited with the addition of the Tardis' roundeled walls, and like the book's contents it seems rushed and thrown together.

So what of its attraction to the potential buyer ? For the ardent buff there is a treasure-trove of fresh anecdotes and information, particularly in the interviews with John Lucarroti, Verity Lambert, John Scott Martin, Terry Nation, Michael Wisher, Donald Cotton, Gerry Davis, Barry Letts, Tom Baker, Ian Marter, Douglas Adams and Robert Holmes to look forward to, but then there is the decision of whether or not to fork out £14 50 on the above when there are nearly as many 'heard-it-all-before' interviews and features and familiar photographs. The book will probably appeal mostly to the moderate fan/casual viewer who don't possess a wealth of DOCTOR WHO knowledge at their fingertips and are looking for something interesting but not too taxing to read, though regardless of its merits, it will undoubtably be a much-requested item for most fans' collections anyway.

# Letters

D.W.B.,
5 Whitegate Gardens,
Harrow-Weald,
Middlesex HA3 6BW.

*GRAEME McDONALD, CONTROLLER BBC2*

Thank you for sending me the issues containing the interview you did with me. Of course it's quite chastening to read one's spoken word so completely and accurately recorded but it's also very refreshing after some press treatment. I'm grateful for your professionalism.

I'm grateful too for the tone of your leader in number 34 and feel proud to be counted among the friends of DOCTOR WHO.

Reading your letters column, I hope not too many of your correspondents will be so quick to prejudge the next season of DOCTOR WHO. I stand by my instinctive view that that a 'lay-off' for the series will have brought nothing but good. I hope your newest reader is not proved wrong.

HIATUS UNWARRANTED FOR REVAMP

*STEVE PEERS, Ontario, CANADA*

The comments about Dynasty's refurbishment in #35 are interesting (by the way, the series isn't produced by Lorimar). The crucial phrase, 'In Mid-Season', was left out of this footnote. To me, it would seem that Dynasty would be more difficult to revamp than DOCTOR WHO—given the $900,000 spent on each episode, fifteen or twenty cast members and a continuing story line which means a change in episode 20's plot will require all the subsequent episodes to be rewritten. Yet Dynasty was revamped to satisfaction (by its own criteria) last Fall, as it was being broadcast.

Clearly, if you are going to use this analogy, you must admit that an 18-month hiatus was quite unnecessary. After all, if 15 or 20 (of 33 a year) hour long episodes of Dynasty can be revamped in mid-season, why does it take a year to 'rethink' 14 half-hour episodes of DOCTOR WHO ?!! Quite clearly—IT SHOULDN'T ! If you are going to declare Dynasty's revamp a success, it seems to me you must admit DOCTOR WHO's 'rest' was unwarranted. Indeed, it is begging the question to say that the hiatus was needed for a rethink, as other shows have also been successfully rethought without 18-month breaks.

Criticism of JN-T's decisions regarding Season 23 omit the fact that Grade has the power to change them (as Graeme McDonald indicated), but apparently isn't doing so. Given a superfluous hiatus and Grade's avoidance of countermanding the production team he professes to 'deplore', shouldn't we admit that our first instincts were correct and that the BBC, purely and simply, has it in for the series ?

CORRECTION

*S.MAPP, THE KEEP BRITAIN TIDY GROUP*

I'd like to correct a couple of points made by Richard Molesworth in his report on the launch of 'Operation Clean-Up' in #35.

Firstly, Jon Pertwee had to pull out, not because of an American convention, but because the filming schedule of the new Worzel Gummidge series, in New Zealand, was moved back 7 days to May 1st.

Secondly, Ray Mapp was not the organiser of the event. He is the Supervisor of the Birmingham Keep Britain Tidy Group's Project. Originally the group was organising the event, or a large part of it (it was envisaged as a much larger event) but the Council took over control of the event a couple of weeks before it took place. They organised the event which took place on May 1st. However, the Birmingham Keep Britain Tidy Group did arrange for the attendance of the DOCTOR WHO stars and merchandise-related groups.

It may be of interest to your readers to learn that a charity auction was held at Nostalgia & Comics' Comic Art show on June 1st and included some DOCTOR WHO items and raised £582 for the Birmingham Children's Hospice Appeal.

LET SEASON 23 SPEAK FOR ITSELF

*DARREN SHORT, Loglevene, GLOS*

I do not wish to add to the rapidly developing obsession in your magazine concerning JN-T's faults through any remarks of my own. Although your criticisms are, for the most part understandable, I am noticing traces, especially in the news reports, of a tendency to 'hype up' certain aspects of JN-T's personality which, in my opinion, spoils the otherwise superb product. One can almost detect signs of a barely concealed hatred towards a man who, to be fair, hardly had a chance to answer back criticisms of him during the cancellation crisis, and who is now only trying to do a job which can only be hampered by this sort of policy. Let his potentially glaring mistakes speak for themselves later in the year. Do not fall into the trap of tarnishing your excellent reputation by placing heavy emphasis, tinged with sarcasm, on alleged 'facts' and rumours which you can't vouch for and which contribute towards an albeit unconscious influencing of readers' opinion. You may claim this is not your intention, but by reporting stated rumours, and on a continual basis, it is surely human nature to believe at least the most credible of these stories which, if totally without foundation, may be doing a BBC employee the most grave injustice. I feel DWB has become too opinionated lately. I am not trying to preach or dictate to you the contents of a very popular fanzine, since editorial freedom is yours to enjoy. However, you may be deceiving your readership with valid criticism mixed with biased reporting of rumour.

As Season 23 approaches, let things progress on their proper cause—whether onto destruction or success, for there is no point in continually slandering the production team of DOCTOR WHO when your views have now been noticed and 'officially' acknowledged by Michael Grade through his statements concerning the 'other trial' in Season 23.

Nevertheless, keep up the good work.

*Thank you for your letter, Darren, which echoes a view held by other readers too. Whereas people might argue that DWB has done John Nathan-Turner "a grave injustice", DWB has been in a position—which most of our readers haven't—and witnessed DOCTOR WHO itself being done a grave injustice. DWB is committed to the continuation of DOCTOR WHO, not JN-T, and over the previous few issues have carefully vetted all our "allegations"—gleaned from inside sources—which we felt should be available to our readers and, indeed, 6th floor luminaries.*

*We now feel we have said enough on this matter and indeed, as you suggest, allow Season 23 to speak for itself.*

*We apologise if we may have alienated certain readers with our recent Season 23 coverages and who may have misinterpreted our objective writing as biased and influential journalism.*

### THE KISS OF DEATH

*TREVOR LAMBERT, Doncaster, S.YORKS*

You consistently complain about light entertainment stars being employed in the programme. Why can't you understand that because an actor is best known for appearing in a comedy role, it does not make him an exclusively light entertainment performer ? The two choices most recently and viciously criticised are Chris Ryan and Joan Simms. Ryan, you may like to know, was the only performer in The Young Ones who was not a member of The Comic Strip . He was, and is, an actor who just happened to be chosen to play a role in a programme which was very funny. He had done serious roles before very capably. Joan Simms , admittedly best known for Carry On...films, won very good reviews for her performance in Ladykillers only a few years ago—and that was twice as demanding as most DOCTOR WHO roles ! At the same time, you praise the casting of Brian Blessed (he's been in comedy too, you know) as "thoughtful casting." How on earth can you say that when you don't even know the part he's playing ?

On the subject of Bonnie Langford, I must admit that even I do have my doubts, but I seem to remember there was uproar when another 'showbiz' performer, unproven in drama, was chosen for a major part in the show. Like the casting of Bonnie Langford it was considered the kiss of death at the time. Personally, I thought Jon Pertwee made a very good Doctor !

PS: Please don't take my criticisms too hard—we "gullible twats" (ref: June CT ) ought to stick together !

### IN FAVOUR OF COMEDIANS

*TIM MUNRO, Huddersfield, W.YORKS*

My chief complaint of DWB#33 regards page 5 ("The policy of billing star comedians ...continues"). Of the quoted examples , only Alexei Sayle is a comedian. Beryl Reid, Liza Goddard and Rodney Bewes are all actors and actresses with a large amount of comedy behind them but also plenty of experience in serious drama, as reflected in the excellent performances they gave in DOCTOR WHO. Even if JN-T did cast comedians all the time, after the brilliantly endearing portrayal Alexei Sayle gave of the DJ, I'd be all in favour of it. How about Rowan Atkinson as the Dr ?

I'm looking forward to seeing Joan Simms in the show. She is an excellent actress in comedy or drama and the combination of her and a Robert Holmes script promises much. Maybe the public won't take her seriously because of her light entertainment background...but that didn't stop them taking Jon Pertwee seriously, did it ?

### THE PERTWEE-LANGFORD CONNECTION

*JON LEWIS, Ripon, YORKS*

I must write in defense of Bonnie Langford—whose list of artistic accomplishments is wide, as demonstrated by her recent This is Your Life appearance—in particular the complaint that she is not an actress by training. If in the late '60s one had searched for a definition of Jon Pertwee's abilities, it would almost certainly have resulted in the term 'entertainer' being found, with comic-actor (ala Joan Simms), a close second. Yet one finds few complaints with Pertwee's performance as the Doctor.

### BRING BACK DUDLEY !

*PAUL PRESGRAVE, Nuneaton, WARKS*

I am constantly becoming annoyed with all the anti-JN-T letters and comments which are being included in your magazine. I am no great JN-T fan myself, but I feel that all this slagging-off could be more damaging for DOCTOR WHO on the whole, with JN-T retaliating with more 'shock' news such as the Tardis' police-box exterior being changed into a portaloo and more poor quality scripts such as, well, need we mention TIMELASH ?

Certainly, The Trial of a Time Lord sounds promising and I look forward to Joan Simms' portrayal of Katryca with interest.

If the series can still produce such quality drama as REVELATION OF THE DALEKS or THE CAVES OF ANDROZANI then John Nathan-Turner and Eric Saward do understand the series, but their own format for the series is too loose—DOCTOR WHO needs a definite direction to follow. One of my pet hates of the JN-T era is the lack of menace present in most stories. The reason ? The absence of Dudley Simpson's music ! While the radiophonics are good, I feel that the menacing scores from this musician were much more powerful, and thus more interesting to viewers. Anyone with the recent ROBOTS OF DEATH video can't fail to be compelled by the haunting sandminer theme at the beginning of this story or the throbbing heart-beats at the time of the murders !

### "DOCTOR WHO NEEDS JN-T" !

*GARRY BONNIE JONES, WEST GLAMORGAN*

DWB#34 was once again a fantastic issue, with another great news page. It was marred, though, by the letters which were, as always, saying how badly JN-T has produced the series. Nearly every letter had some abuse on the man, which will hardly give him confidence in the middle of producing such a critical season.

I think it has been JN-T who has saved the series at the moment, with his marvellous track record in the States which has brought the BBC so much profit. JN-T should stay beyond Season 23—if he goes then the show is doomed. He has brought the series into the '80s with a bang and instead of a silly slapstick kiddies show of the Graham Williams' era, we now have a serious sci-fi show that treats its viewers as adults. The 'gloss' of the JN-T era is what the show needed when faced with competition like Buck Rogers and Battlestar Galactica from America. The fact that these shows have now been axed and DOCTOR WHO is entering its 23rd Season only proves JN-T's success as the Producer of DOCTOR WHO.

The scripts of recent years are far better than the poor, too comic by half scripts of previous years and JN-T has brought talent such as Chris Bidmead, Eric Saward, Paula Moore, Terence Dudley, Pip and Jane Baker, etc, etc, to the show who have all written tremendous scripts. His new breed of directors such as Ron Jones, Peter Moffat and Fiona Cumming, etc , are also all marvellous choices for the show. These writers and directors, combined with JN-T's own inventive skills, have produced seasons of quality instead of the boring horror rip-offs of the Philip Hinchcliffe era and the pathetic attempts by Graham Williams to produce stories.

JN-T's choice of guest stars, I feel, has lifted the show to a point where it gains much more public respect than ever before.

I for one will be hoping that JN-T will stick with the show for many years to come because, God knows, DOCTOR WHO needs him!

### CUT OUT THE CRUDE REMARKS

*KEVIN GALLIERS, Fochrin, GLAMORGAN*

I would like to add my comments to the JN-T argument. I agree that he has stayed too long but he has made a marvellous contribution to the programme, as have all the previous Producers in their own ways, but it is definitely time for a change. The one thing that really annoys me is the manner in which some fans choose to attack JN-T. I refer, of course, to insults and crude remarks and I find this totally unnecessary. Surely we can all voice our opinions without resorting to this attitude, whether JN-T remains as Producer or not. The decision is in the hands of the BBC and we can only wait and see...

### GREATLY IMPROVED

*ROBERT UNSWORTH, SOUTHPORT*

DWB#35 was, as usual, a very interesting read. It seems more sensible putting the news at the front as opposed to the middle, giving a much more pleasing layout. Congratulations also on presenting interviews with people not as obvious as those featured in other publications.

This year the overall content of DWB has improved greatly and more than makes up for not reading any of the other 'zines offered by the DWAS which I now no longer belong to.

### BETTER AND BETTER

*DANIEL ADAMS, Twebrook, LIVERPOOL*

I know I tend to say this very often, but DWB just gets better and better. The superb standard of the 1985 issues has been maintained and, in many ways surpassed, and DWB looks set to easily win the fanzine poll for the second year running.

The recent change in format is something I approve of with the news now placed at the front. As for the front page logo, I do think it's in need of a change as you've kept the same one over a year now.

Doesn't Season 23 look set to be one long sitcom ? Almost all the star names appearing in the first two stories seem to have appeared in at least one comedy series over the past few years. And now with the news that Christopher Ryan will be playing Sil's boss, Kiv, how long will it be before Messrs. Mayall, Edmonson and Planer appear in DOCTOR WHO ?

Though I hate to say it, I actually applauded Michael Grade's statement of the production team being on trial and not the programme. If the next series was to be a failure with the public, then surely it would be more beneficial to have the pro-

# ONSOLE 11

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| 7. Bonnie Langford in pink bomber jacket | *30cm x 21cm* | *£2.95* |
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duction team kicked out rather than the series ? And who would really complain if JN-T & Co left the series anyway ?

A Deplorable Way of Producing Television in #34 was by far the best article of the issue (even bettering the brilliant Debbie Watling interview), and I agreed with many of John Jeffrey's opinions. His views on the decline in the standard of direction were spot-on—will we ever see the likes of Derek Martinus and David Maloney again ? I doubt it if JN-T continues to hire such incompetents.

The Graeme McDonald Interview was good: it's nice to know that at least one person from the notorious sixth floor regards the series with some affection.

Finally, I was pleased to see #35 having a strong Merseyside flavour to it , what with the MonsterCon report and the William Russell Interview.

CROSSED WIRES

*ANDREW THOMPSON*, *Allestree*, *DERBY*

Either you have your wires crossed slightly or there's a bit of coincidence in the air, but the comment made by Michael Grade that: "It is not the programme that is on trial but the production team", was made at a recent 'It's Your B B C' public meeting in Derby. Sue Cook also chaired this meeting in which members of the public were invited to cross-question a panel made up of Michael Grade, David Hatch (Controller, Radio), the Head of B B C Daytime Programming and the B B C News Editor. He also stated that the last season had become overtly violent and that the next season will see more of the 'wit' that the series is famous for.

I'm extremely saddened by the death of Robert Holmes. His is most certainly the single greatest loss to the series since William Hartnell and possibly more so as he was still contributing to the programme . I can only hope that his contribution to The Trial of a Time Lord is a fitting tribute to him.

MONSTER SUCCESS

*DAVID ADAMS*, *Wirral*, *MERSEYSIDE*

Thankyou for promoting MonsterCon. As an assistant to John Brand and Graeme Wood , I feel they deserve full credit for re-building the group after one hell of a setback into a superb band of people , ably and strongly organised. The Convention, and the raising of £250 for charity, show the new lease of life the group has generated.

LET COLIN BAKER SHINE WITH A NEW PRODUCER

*MICHAEL PARKER*, *Sydney*, *AUSTRALIA*

The rumour of Colin Baker leaving the title role so soon is, to me, extremely saddening. In the short time he has been with us, I believe he has made an excellent Doctor, but to appreciate Colin Baker, one must first disassociate him with some of the dreadful plots that constituded Season 22 . Plots such as VENGEANCE ON VARDS where all the Doctor does is run away for 89 minutes , until Sil is finally thwarted by an intergalactic bulletin (why did the Doctor have nothing to do with the resolution of the crisis on Varos ?), and plots like THE TWO DOCTORS, which starts off with the unravelling of the Universe in an embolism (or something like that), only to 'climax' (I use the word loosely) in a chase through Seville for some runaway Androguns.

It is only when Colin Baker is extracted from the quagmire that was Season 22 that his true worth can be seen. His wit and unpredictability make him a pleasure to watch and his relative intolerance towards others makes him a wonderful contrast to his predecessors. Colin Baker was far and away the best thing about Season 22.

I believe he is also a fabulously original, innovative and entertaining Doctor, and should be given a chance to show his true worth in stories with real plots and made by real Producers . He is a great asset to the DOCTOR WHO tradition , and should not be discarded after a pitiful 1½ seasons and considered a failed Doctor .

COLIN'S HIDDEN POTENTIAL

*DAVID GIBBS*, *Beverley*, *E.YORKSHIRE*

Congratulations on #34—not too dramatic a change from before, but the move of news to pages 2 and 3 is a good one . By all means change the logo, but try to keep the same idea (ie, 'D W B' prominent). The one improvement that would really make the front page look better, though, is the removal of the coloured border—it really makes the headlines look cramped ! But at least you have headlines—Saward Quits ?—and very prominent ones at that. Maybe CT did have actual confirmation of that story in the June issue, but it was the last paragraph of their back page, and mentioned in such a casual, throwaway manner. The script-editor is probably the most crucial member of the team, and his departure signals great changes in store for Season 24 ( if there is to be one).

Your coverage of Season 23 developments is very good, but could I please ask that if you decide to print plot details , you print them away from the main text , with a notice along the lines of "reading this item may spoil your enjoyment..." (as you did for REVELATION OF THE DALEKS last year).

I hope the rumours of a seventh Doctor aren't true. Although it might be fair to say that Colin Baker wasn't outstanding last year, he has the potential to be a great Doctor, if only he is given the chance. At the moment he is hampered by weak scripts, a ludicrous costume and an indifferent attitude from the Producer to his character. Once JN-T leaves he might be allowed the chance to develop as he should.

Who could replace JN-T ? David Maloney ? A nice idea, but I doubt he'd really be interested. Terrance Dicks ? I'm sure he'd do wonders for the show, but after his success with the Sunday Classics serials, I'd doubt he'd really accept 'demotion' to an ailing programme. Perhaps the most likely replacement would be a newcomer to producing—someone who has risen up through the B B C system. But of course, we can't really speculate, because as yet these people haven't had a chance to prove themselves to the general public, and so we can't have any idea of who is a possible. All the names that are being bandied about at the moment are successful in the higher echelons of television—would any of them really relish the demotion to DOCTOR WHO ?

Of course, there is always the possibility of a seventh JN-T season ! Or even Eric Saward as Producer ? Stranger things have happened...

TERRANCE DICKS FOR PRODUCER

*MATTHEW SMITH*, *Hastings*, *E.SUSSEX*

Following a few of your readers' fears that Eric Saward might be the next Producer, I've come up with a suggestion of my own. How about Terrance Dicks ? He's one of the most consistent people ever to have contributed to the show, he script-edited six of the best seasons, his own scripts have been popular, and his service to W. H.Allen has been phenomenal. In short, he knows DOCTOR WHO inside out and would surely be able to choose good scripts with plots and get the show back to its former glory.

RUMOURS

*JOHN JEFFREY*, *LEICESTER*

Further to my last piece in D W B #34 , a couple of interesting rumours have come my way which may be of interest to readers. These are rumours that fans should know about but don't.

They suggest that the true underlying cause for the show's cancellation was the fact that John Nathan-Turner went running up to Head of Series and Serials Jonathan Powell's office to bitterly complain about B B C Enterprises leaving his face off a poster featuring Colin Baker and intended for syndication in America. Jonathan Powell apparently saw through this and from that moment onwards carefully scrutinised the show thus drawing his attention to the decay generated by the production team.

The other rumour suggests that at the opening of the trailer exhibition in the States, a senior B B C Enterprises employee asked Micahel Grade about the show's future, to which the person received a less than favourable reply because Grade allegedly could not understand why Powell had left the current Producer in charge when Grade had expected to see a clean sweep.

THE JN-T APPRECIATION SOCIETY

*TIM MUNRO*, *Huddersfield*, *WEST YORKS*

I've just seen the July CT containing your extremely brave letter. Well done from myself and several other grateful fans of my acquaintance for voicing our opinions. I don't doubt you will be savaged for it by JN-T's tame poodles in the D W A S .

The past two CTs have appalled me . If Graham Williams had got the show into half the mess it's in now, the D W A S would no doubt have torn him to bits (er, metaphorically speaking, of course). Suffice to say that my disillusionment with the organisation, which has been steadily building since last September, has finally reached the point of no-return and I shall not be renewing my membership of the JN-T Appreciation Society.

*I should point out the letter was not written in my guise of D W B Editor but simply as a Society member entitled to an answer concerning D W A S policy. Interesting to note I didn't get one—even after all that !!*

WELL ROMANA WE'VE COMPLETED OUR TASK FOR THE WHITE GUARDIAN OF TIME...
...WE SAVED MILLIONS OF LIVES, HUNDREDS OF PLANETS, STARS, SOLAR SYSTEMS AND GALAXIES...
IN FACT WE PREVENTED THE ENTIRE UNIVERSE FROM PLUNGING INTO ETERNAL CHAOS...
...NOW SHALL WE SPEND THE NEXT COUPLE OF HOURS ?
DO NOT MOVE YOU ARE OUR PRISONER - DO NOT MOVE
DO NOT MOVE
DO NOT MOVE
DO NOT MOVE
DO NOT MOVE
DO NOT MOVE
I THINK WE'D BETTER SEND IT BACK TO MALIVIA!
Extra

This DWAS/CMS venture was held at Our Lady Immaculate Church Hall in Tolworth on 28th June and was intended to reunite many of the production team who worked on the very first Dalek story nearly 23 years ago, namely Chris Barry and Raymond Cusick, and Michael Briant and Brian Hodgson who failed to attend, but the appearances of the former two made for an enjoyable day nonetheless.

The ball was set rolling by the showing of THE DALEKS part 2 and THE SEA DEVILS 4, followed by an interview with Chris Barry compered by The Early Years author Jeremy Bentham. Remarking on the stories he directed; he nominated THE DAEMONS as his most satisfying piece of work; he felt disappointed with the costumes for the mutants in THE MUTANTS; he considered THE ROMANS a flop; and jovially stated that he wouldn't answer any questions on THE CREATURE FROM THE PIT ! However, when I spoke to him later, he confessed the thing he hated the most about the story was the creature, although he had been extremely pleased with the performance of the cast ! I also asked Mr. Barry how high he thought the chances of the final Tripods series ever reaching fruition and at this point he found it hard to conceal his deep disappointment and expressed an intense displeasure at the current all-pervading policy at the BBC—viewing figures ! This was causing the whole of the Drama Department to suffer, he concluded.

Next on the day's agenda was Raymond Cusick. Many a story was imparted by the designer of the Daleks; how the original choice for designer was Ridley Scott of Alien and Blade Runner fame; how he received a gold Blue Peter badge in recognition for his 'Egg Box Dalek'; and the intense pressure on the production team in the '60s. In fact, after THE DALEKS' MASTERPLAN, Ray decided to call it a day. He recalls that this story turned director Douglas Camfield prematurely grey. Like Christopher Barry before him, Ray was very critical of the obsession with ratings currently inherent at TV Centre and warned the audience that Season 23 would be "Closely scrutinised" by the powers that be . . .

When Michael Briant failed to materialise for the afternoon session, Ray graciously joined a discussion chaired by organiser David Howe on the Dalek phenomenon. It was during this session he was asked if he would consider returning to DOCTOR WHO. His immediate response was negative and he explained later that he'd never been thanked for his contribution to the success of those early days. I asked Mr. Cusick if he would take the opportunity to work on a third Dalek movie if the possibility ever arose. He stated that he would, if only to show how it <u>should</u> be done—his contempt for the first two '60s Amicus productions very apparent.

The remainder of the afternoon was spent viewing THE ROMANS 2 and ROBOTS OF DEATH 4 and David Howe compered an impromptu game of DOCTOR WHO charades to fill the gap now left by the non-appearance of Radiophonic's Brian Hodgson.

Raymond Cusick was the real star of the day, though, and in a private moment I asked him about the small fortune made by Terry Nation due to the success of the Daleks. His reply seemed philosophical, but with an underlying bitterness; he was an employee of the BBC and as such had no right to financial gain, whereas Mr. Nation was freelance. This injustice will be my main memory of this event and I hope that Raymond Cusick will, some day, be rewarded for his genius—one that has undoubtably been a major factor in the 23 year old success that is DOCTOR WHO.

*By Stephen Cole*

PHOTO GUIDE

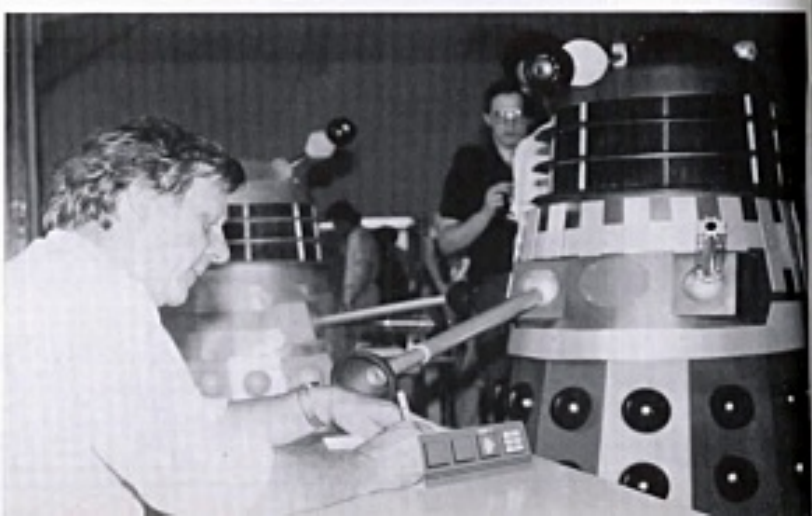
LEFT; RAYMOND CUSICK, ARGUABLY THE MAN BEHIND THE CONTINUED SUCCESS OF DOCTOR WHO POSES NEXT TO HIS DALEK BLUEPRINTS.

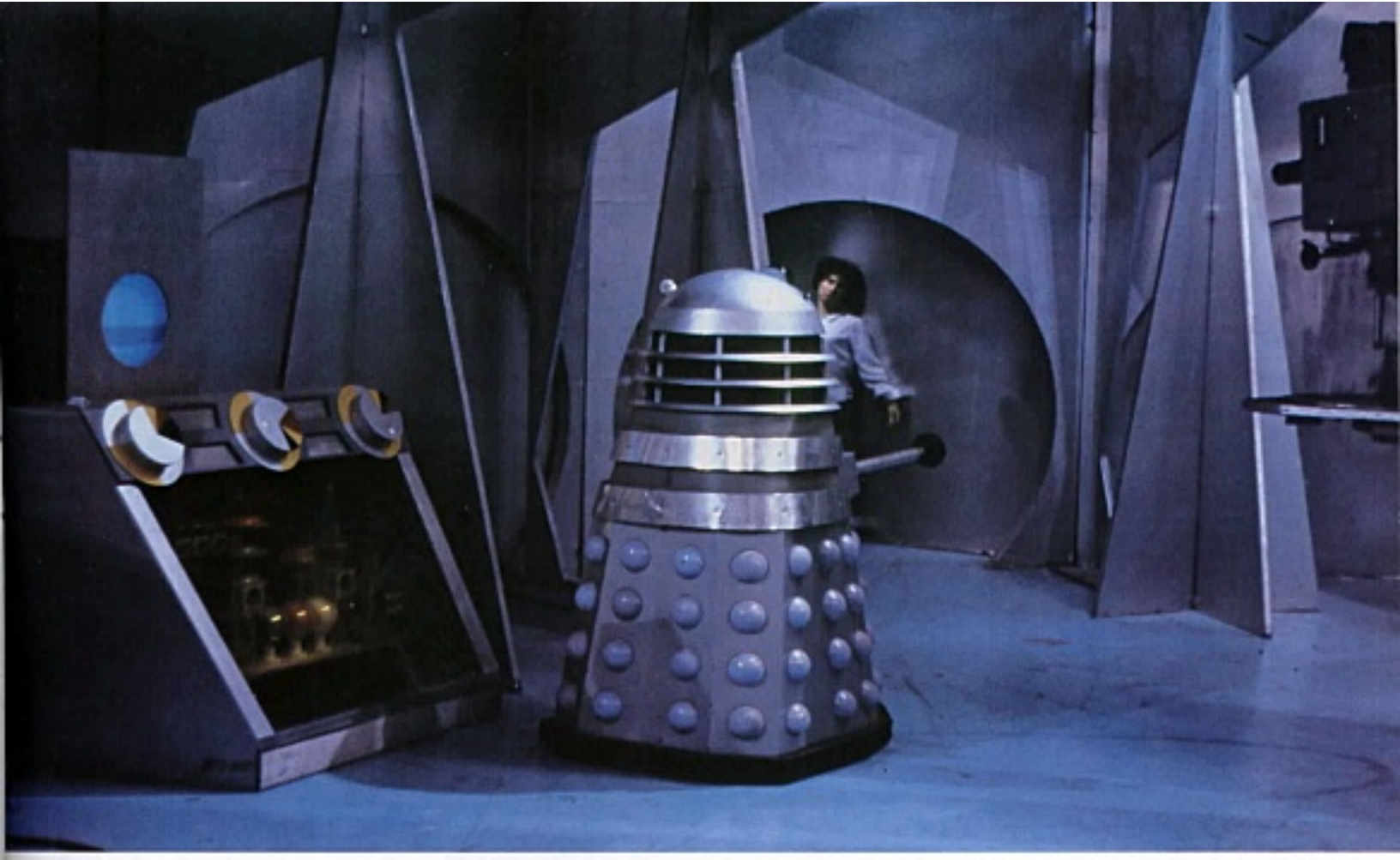
TOP; TWO LEGENDARY DOCTOR WHO FIGURES, RAYMOND CUSICK AND CHISTOPHER BARRY, CATCH UP ON OLD TIMES.

MID'; DAVID HOWE'S AWESOME MERCHANDISE DISPLAY—AND THAT'S JUST THE DALEK CONTENT ! .

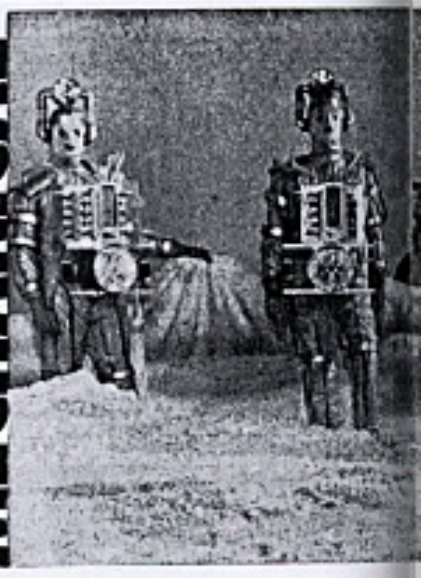
BEL'; RAYMOND CUSICK SIGNS AUTOGRAPHS FOR A COUPLE OF HIS MOST ENTHUSIASTIC FOLLOWERS. (PHOTOS COPYRIGHT M.BREEZE / DWB)

OPP'; TWO MORE PHOTOS TAKEN BY RAYMOND CUSICK ON THE DOCTOR WHO SET DURING THE VERY FIRST SEASON: SUSAN (CAROLE ANN FORD) IS MENACED BY A DALEK IN THEIR UNDERGROUND CITY OF METAL (NOTE CAMERA ON RIGHT HAND SIDE) IN 'THE DALEKS' IN 1963 AND THE ENTIRE ORIGINAL TARDIS CREW ENCOUNTER 'THE SENSORITES' IN 1964. (PHOTOS COPYRIGHT RAYMOND CUSICK).





# MECHANICAL



Unlike the Daleks, the Cybermen were not a factor in the initial success of **Doctor Who**. However, they did perform a similar rescue role when they snow-stormed on to the scene in William Hartnell's final story, **THE TENTH PLANET**. It is ironic that the two life-forms that have most often tried to destroy Doctor Who have both been instrumental in saving him.

Like the Daleks, the Cybermen have been presented very differently over the last ten years, but unlike their machine/creature cousins, they have changed almost completely throughout several stages of evolution. What we shall examine here is that evolution in terms of physical appearance, character development (for want of a better term) and the manner in which they have been presented. The Cybermen more than the Daleks serve to demonstrate the advances (and otherwise) made over the last decade in terms of costume, make-up and design, and direction.

**THE TENTH PLANET** has been acclaimed - rightly - as a brilliant example of (then) avant-garde direction enhancing intelligent scripting. **ATTACK OF THE CYBERMEN** has been acclaimed - rightly - as a brilliant example of good directing failing to disguise puerile scripting. A study of the evolution of the Cybermen can serve as an indication of the changing nature of **Doctor Who** and as a pointer to the problems of today and the phases of the past.

The Cybermen's progress from **THE TENTH PLANET** to **THE MOONBASE** is perhaps the most obvious physical transition of all. And not only are the costumes notably changed, but the unearthly high-pitched, over-inflected voices have become flat mechanical monotones. Only the story, as many people have remarked, remains largely unaltered.

Yet in terms of development, not every change is for the better. When the Cybermen of **THE TENTH PLANET** spoke their cloth-covered mouths opened wide; and stayed open until the Cyberman had finished speaking. An odd, but uncanny touch. In **THE MOONBASE**, the same technique is applied with the new costumes. The shutter over the Cyberman's mouth slides up when the speech starts, and down again when it finishes. This serves not only to indicate which Cyberman is speaking, but also to reveal the actors mouth, devoid of any make-up, underneath the helmet. To be fair, this is not always the case; on the dim lunar surface, and even in the eerily-lit Cyber-ships the shadows from the helmet usually shield the actor, but in the stark sterile (and boring) lighting of the Moonbase main control room in part three the blunder is all too obvious.

This small example serves to demonstrate the oft-remarked on drop in production standards, in particular in terms of direction, between **THE TENTH PLANET** and its more recent half-brother. This is not to belittle Morris Barry's abilities or direction. Compared to most earlier **Doctor Who**, there is nothing at all wrong with the manner in which **THE MOONBASE** is carefully blocked with its 'wide' shots so that the backgrounds are always there to preserve our perspective and remind us where we are - to tie us to the unreality of it all. But in the first Cyberstory Derek Martinus pointed a new way for **Doctor Who**. Having cut his teeth on **GALAXY FOUR** and **MISSION TO THE UNKNOWN**, Martinus coupled becoming the first person to have directed both the Daleks and the Cybermen with a new *philosophy*, if you will, for the programme. **THE TENTH PLANET** belies its **Doctor Who** origins in several ways. It is not blocked like a stage play - the camera does much of the work which the audience had been expected to do. And in doing so, Martinus cuts out the extraneous backgrounds. The viewer is *not* constantly reminded where the story is taking place. And as a result we do not forget ourselves and realise how unreal everything is - instead we take it for granted. The illusion is enhanced, not destroyed.

To maintain that the direction is what made **THE TENTH PLANET** so memorable and important would be naive. The story too is a departure for **Doctor Who**. Like **THE DALEKS**, it is rooted in science fiction, rather than the nebulous fantasy of, for example, **THE WEB PLANET**. Of course, Kit Pedlar had offered a scientifically plausible storyline for **THE WAR MACHINES** already, and that story too points a finger towards the way the programme was to go. **THE TENTH PLANET** starts along that path, with Derek Martinus following on from Michael Ferguson. The changes are now coming thick and fast - the quicker pace of the action, the no-holds-barred direction, the atmosphere carefully built up and sustained over the full story, the credibility... All add to the vicarious involvement of the audience. All this and a major programme change (in terms of overt viewer perception) with the change of lead actor made **THE TENTH PLANET** an example of **Doctor Who** at its most daring, innovative and successful.

**THE MOONBASE** exists slightly off that path - in a sort of production limbo. The standards and techniques are very much *status quo ante Martinus*. By the next Cyberman story, some things have changed. The movement is back on the pathway that Martinus helped define by Morris Barry's next Cyber-epic - **THE TOMB OF THE CYBERMEN**. Partly this is due to the 'settling in' of the new regime and approach. Partly it is a knock on effect from the previous story - another Martinus classic, and arguably the most impressive **Doctor Who** story ever made, **THE EVIL OF THE DALEKS**.

The story for **THE TOMB OF THE CYBERMEN** is influenced by what Kit Pedlar wanted to include in **THE MOONBASE** but was unable to through illness. The direction is still stamped with the systematised blocking techniques (the symmetric grouping of the characters in the underground tomb set) beloved by Barry, but there are experiments and new techniques creeping in. The Cybermen breaking out of their tombs is carefully choreographed and the tension leading up to it is masterfully sustained through the use of reaction shots (Parry's excitement and growing apprehension; the Doctor's terrible knowledge of what is happening; Klieg's relish and anticipation) and the use of the melting ice to show the progress of the thaw. The set itself for this scene is immense and impressive - the size of the giant tombs increased by the use of a mirror running across the top of them.

There are still sequences left over from the 'old school', such as the shots of the Cyber-Controller's rise from the tombs: two Cybermen fold back the door bearing the Cyber insignia, and the Controller comes out, straightening to his full height. An impressive scene, but the first sight of the Controller is not a close-up of the different helmet/face, but a medium shot. He is seen standing beside the two Cybermen - taller, but his full size diminished by their large frames. How much better to have first seen that full bulk contrasted to, say, the slight frame of the Doctor.

The structure of the narrative follows that of **THE MOONBASE** in some respects - the isolated environment and the fact that we see little of the Cybermen for the first two episodes, for example. But this story has more guts - in terms of physical violence and the tensions and fear that the characters and the viewers must endure together. The former elements are carried over into the next Cyber story, **THE WHEEL IN SPACE**, but the 'guts' have again been watered down. The storyline is similar to **THE MOONBASE** - the isolated space community battling to keep the Cybermen (and now Cybermats) who have invegled their way into the station from clearing the way for an invasion of Earth.

From a production point of view, the story is interesting. The direction is again mixed, not helped by the predominantly harsh lighting but boosted by the endeavours of the cast and the depth of character that is David Whitaker's forte. The Cybermen themselves are of course impressive - more so in bulk than in number (there are only two except in the 'space walk' in part 6) or in new costume. The tear-drop eyes are a plus in that they suggest the lost emotion of the machine-men, but detract from the image of the skull that the previous two stories' Cyber-masks fostered. The bodies are too obviously wet-suits.

The visual effects are increasingly sophisticated by this stage (witness the Cyberman, curled foetus-like inside his protective egg), but still variable. Jamie and Zoe's space walk is well shot, but the meteorites that almost lead to their death are less impressive, especially when shot down!

One interesting point is that now the mouth-shutter is gone, the Cybermen nod when they speak. This contrasts with the way they previously stood absolutely still when not doing anything - like the empty suits of armour to

# EVOLUTION

THE TENTH PLANET (1966)

which Gerry Davies has compared them. This is not necessarily an improvement - the actors mouths are masked by the claustrophobic lighting in **THE TOMB OF THE CYBERMEN.**

Kit Pedler again provided the 'story' for the next Cyberman adventure, although this time the scripting itself was handled by Derek Sherwin. With Douglas Camfield at the helm, there were *no* slip-ups in the direction of the story, apart from some average model work and space shots.

The storyline itself is interesting. As with previous stories, the Cybermen are played down in the first half - indeed, they do not even appear! The Cybermats are not featured, but some of the International Electromatics workers have cybernetic limbs (presumably) to enable them to carry the coffin-like cases which contain the inactive Cybermen. Tobias Vaughn has a cybernetic body (from the neck down, one would suppose) as Professor Watkins finds to his cost when he shoots him. Vaughn glances down at the smoking holes in his shirt, and laughs, as Watkins collapses in a faint.

Vaughn himself is the answer to a problem posed by the very nature of the Cybermen. Their lack of emotion makes them somewhat limited as conversationalists. Once we've heard about their history and incomprehension of feeling and emotion and we've established that they are up to no good, there's nothing left but to let them get on with it. This works fine in **THE TENTH PLANET**, when everything is new to the audience, but by **THE MOONBASE** it drags a little. **THE TOMB OF THE CYBERMEN** and **THE WHEEL IN SPACE** got around it by dealing more with the human characters and backgrounding the Cybermen, playing up the atmosphere and the fact that we do not know what the Cybermen are up to. In **THE INVASION** the answer is different. Since the Cybermen are working in league with Vaugn, he is displayed as a cool, calm and largely emotionless person - except that he *is* human. And when Vaugn *does* show emotion (such as when Packer fails to recapture the Doctor and Jamie), he exhibits enough to fuel a dozen Cerebration machines for a whole series. Vaugn is, if you like, the *human* side of the Cybermen. His body, as he tells them , may be cybernetic, but his brain remains (and must, he says, remain) human.

Another departure for this serial is the setting. The claustrophibic environment is preserved in various forms - the sewers, the IE building and warehouses, the lift shaft, to name but a few - but the Cybermen are also shown in the streets of London. The incongruity adds a further frame of reference to the Cyber-mythos. Like the Daleks, they work at their very best when either totally in context (climbing from their icy tombs) or totally out of it (descending the steps of St Pauls Cathedral); in the non-commital world of gravel pits and hi-tech corridors they are less remarkable.

Perhaps with **THE INVASION** the Cyber-mythos was taken as far as the production teams felt it could be taken. Certainly, as we shall see, nothing of import has been added to it since. In terms of milking a good idea, however, there is nothing in the story to indicate why the Cybermen were sent into televisual exile for six years, confined to guest appearances in **THE WAR GAMES, CARNIVAL OF MONSTERS** and **The Generation Game**. Not until 1975 and the story credited to Gerry Davies, but largely written by Robert Holmes, **REVENGE OF THE CYBERMEN**, do the creatures reappear. This story is interesting. While the Cybermen are more emotional/talkative than they had been in the past, and have picked up a weakness (their incompatibility with gold) en route, the pre-Holmes roots of the plot are still in evidence. The isolated beacon and the artificial plague are lifted directly from **THE MOONBASE**, and it would be interesting to know just how similar the two stories would have been had less money been available as was originally hypothesised. As is was, we had the Voga plot grafted on to the original which was confined mainly to the beacon.

Production-wise the story is virtually flawless; like **THE INVASION**, the only real let down is the effects work - model shots (Voga spinning beneath the beacon), stock rocket footage, and dodgy CSO. The filmed action scenes are well contained, and the acting is of a high standard throughout. Physically the Cybermen do well. They are not only tall, but broad as well - an image of immense power and strength. Their hydraulics too now have chunky junction boxes and the wet suits are well disguised. The tear drop eyes have been retained, and the helmet 'handles' are more substantial. Altogether an impressive costume, retaining all the essential features.

Again, there is nothing other than the contemporary penchant for novelty to explain the absence of the Cybermen from our screens for so long between this story and the next. In **EARTHSHOCK** the Cybermen made their surprise reappearance, armed with a couple of nondescript androids for no real reason other than to disguise their presence up until the end of the first episode. Gold still dislikes Cybermen, and they still want to do nasty things to the Earth - this time to destroy a conference convened to organise the destruction of the Cyber race.

The Cybermen are now easier to destroy - or to be fair, their guns are easier to acquire, they have always been peculiarly susceptible to their own weaponry - and they have developed yet another costume. The Cyberman of **EARTHSHOCK** is still an impressive sight, with the added tubes and piping an improvement. But the lack of distinct hydraulics along the limbs and the less substantial chest units combine with the loss of the tear drops and the lack of bulk to portray a less impressive figure than its immediate predecessor - a tall, but gangly creature that has picked up such feelings as anger and surprise (as well as such appreciative words as *excellent*) along the way.

That said, the setting, the tight pacing (quick enough to disguise the holes in the plot, but still slow enough to make sense) and the direction are all, to coin a much over-used word, excellent. The lighting in particular is worthy of note, with the shadowy dimness of the caves and the freighter's hold contrasting with the stark brightness of the TARDIS and the flight deck. The effects are virtually faultless and the acting is first rate. In terms of Cyber-history, however, we learn nothing new or very exciting and the story very much 'marks time.' Enjoyable and well made, but with little of the innovation and shock that characterises **THE TENTH PLANET.** Adric's death and the actual presence of the Cybermen are the only real *shocks* as such. Tension there is aplenty, but the shock is a thing largely of the past by the 1980s.

This is clear from **THE FIVE DOCTORS**, where the whole story hinges not around surprises, but nostalgia. To a large extent we know exactly what is about to happen - who we are going to meet (even more so if we read the 'early release' of the Target book!). Again the Cybermen do little of note except say *excellent* several times, grunt occasionally and get slaughtered in exciting and interesting ways. Shock is now grossness - the extent of the *Cyber-chainsaw-massacre* and in particular the Cyberman vomiting. A well edited tour de force of visual effects, but unpleasant rather than frightening - rather as the programme has become.

And nowhere is this change of emphasis more evident than in **ATTACK OF THE CYBERMEN.** We need not dwell on the latest (last?) Cyberman story, since it is so recent, so fresh in our memories. And so is the criticism (good and bad) levelled at it. But for completeness sake... The story is weak, depending upon set pieces from the past - both dramatic, such as the Cybermen roaming the London sewers, and physical, like the return of Michael Kilgariff as the Cyber Controller for no better reason than he played the role (in a different costume and voice) about seventeen years previously. Matthew Robinson's direction is, of course, interesting and sound and the effects stand up well on the whole. Costume-wise there is little change except that the Cybermen tend to be shorter than they were.

What is new is the Cryon history. The Cryons themselves are not the most realistic or interesting race ever to grace the series, although there gesticulative mannerisms and their distorted eye lenses are nice touches. In terms of their concept, they detract from rather than add to Cyber-history; the fact that the Cybermen stole their freezer technology implies that they are not clever enough to develop their own. This and the increasing ease with which minor characters are able to dispatch the Cybermen, from a shot in the mouth (possible) to a bash on the head (implausible), all helps to lessen their impact and our fear of them.

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# DEREK MARTINUS

INTERVIEWED BY JEREMY BENTHAM AT THE 'GENESIS' CONVENTION ON SATURDAY, NOVEMBER 16TH 1985

*BY READING A LIST OF YOUR CREDITS YOU CAN SEE WHY THEY ARE SOME OF THE ALL-TIME CLASSICS, NAMELY; 'GALAXY 4','MISSION TO THE UNKNOWN'(THE PRELUDE FOR 'DALEKS'MASTERPLAN'),'THE TENTH PLANET' (THE INTRODUCTION OF THE CYBERMEN),'THE EVIL OF THE DALEKS'(CONSISTENTLY VOTED ONE OF THE ALL-TIME TOP STORIES),'THE ICE WARRIORS' (WHICH INTRODUCED ANOTHER OF DOCTOR WHO'S MOST FAMOUS FOES), AND LIKEWISE WITH 'SPEARHEAD FROM SPACE'(THE AUTONS). TALKING ABOUT YOUR LAST STORY YOU GOT THE OPPORTUNITY TO WORK TOTALLY ON FILM, YET IT WASN'T ORIGINALLY INTENDED TO BE DONE ON FILM WAS IT ?*

No, that was quite by accident. It was a very good story and as you probably know it is normal to do the exterior work on film first and then do the interiors afterwards. Derrick Sherwin was producing and he was a very dynamic go-ahead guy, a great fellow, and we'd done the exterior work and it was looking very good and we were all keyed up and excited—a smashing cast, a very good team of actors and a smashing script—and then I think came an election or some major event and the studios that we were going to use had to be taken over for this special event, and so the Head of Drama quite calmly said, "Oh, you can take the next 2 months off Derek because we're not going to do it afterall". I was quite shattered and Derrick Sherwin said,"This can't happen, this has got to go ahead because it's such a smashing story", and so he sat the Head of Drama down and showed him all the exterior film, and he said, "Yes, yes it is rather good, isn't it ? I wonder what we can do about this ?" And so Derrick Sherwin said, "Well what about doing it all on film ?", and this was a revolutionary thought because one didn't do interiors on film; you did interiors in the studio. And so a lot of head-scratching had to take place before they could actually decide it could be done on film, and then of course we had to find somewhere to shoot this and we ended up at the BBC Research Department down at Eveshan which had these marvellous cavernous rooms which are the sort of emergency control rooms of the BBC in times of trouble and strife, and so we were down under the ground (we used to go down in lifts) to this sort of underground 'emptiness' because it's all there ready for all the sort of control equipment to be moved in for when the bomb falls (by the time you get the equipment in I think we'd all be dead anyway !), but that's how it was back then.

*WAS IS MORE RESTRICTING TO DO A DOCTOR WHO TOTALLY ON FILM AS OPPOSED TO VIDEO ?*

I've just seen SPEARHEAD FROM SPACE and I'm trying to remember how we did the monster coming out of the tank and I seem to remember saying at the time that if we'd done this in the studio it would have been hell because the time restrictions in the studio are pretty horrific, and one was able to do that shot by shot by shot and hide the nylon wire and nylon pieces of string and shoot it backwards and forwards and so on and so make a reasonably convincing sequence, but I think if we'd done that sequence in a studio it would have been a bit tatty really, and so it turned out to have enormous advantages. And I think one also gets interesting sound-effects—I noticed there was an echo which gave it a sort of formality which would have been quite hard to achieve in the studio I think given the dubbing and post-production which there wasn't much of in those days anyway.

*IS THAT WHY EALING STUDIOS TENDS TO BE USED SO MUCH BY DOCTOR WHO DIRECTORS WHEN THEY'RE DOING EFFECTS SEQUENCES ?*

Yes, because you have more time and you can take the time to have somebody breaking out of ice and so on.

*IN DOCTOR WHO'S CASE, UNLIKE A LOT OF FOUR-SQUARE TELEVISION, YOU'VE GOT AN AWFUL LOT MORE IN THE WAY OF OVERHEADS. FOR EXAMPLE THE SCRIPT MAY CALL FOR, AS YOU SAY, A MAN BREAKING OUT OF A SHEET OF ICE OR AN AMPHIBIAN COMING OUT OF THE WATER. HOW EASY IS IT FOR A DIRECTOR TO BE ABLE TO BREAK DOWN A WRITTEN CONCEPT ON A PAGE AND SAY, THERE AND THEN, "YES, WE CAN DO IT", OR, "NO, THIS IS UNWORKABLE, SOMETHING ELSE HAS GOT TO BE DONE ON IT" ?*

Normally one calls in people who are specialists in this field, whether it's a special effect or whether it's a scenic effect or whether it's a visual effect, and one has to accept their advice and their suggestions and if they say "Oh well, I'll need three weeks to think about it and two weeks to build it", you just have to accept that that is the case. And of course you then discuss with them possible methods of achieving it, but you have to take their word as to whether it's going to work or not and I've spent anxious moments when the special effects people have been bumbling around for hours setting up what would seem to be a fairly simple thing ! We were often breaking new ground as every new script that came in demanded something and it was an entirely new challenge, or appeared to be to the BBC's Special Effects Dept, which was one of the exciting things about doing it in the early days of course, that and always using the latest technology. Often DOCTOR WHO was the first to grab hold of any boffin's invention in the basement and they would come to you in the bar and say,"Derek, listen, I've invented this little device now that you can do such and such and such and such with", and so you look at the script and think, "Ah, well, perhaps...yes, we'll try that out", but of course trying things out of a very highly electronic nature is fraught and takes a lot of time. That was one of the fun things about doing DOCTOR WHO; that you were always pushing the barriers of television technology forward in a very sort of primitive, early way with colour separation overlay (CSO) and so on.

*THE PRODUCTION TEAM TENDED TO BRING YOU IN WHENEVER THEY WANTED TO INTRODUCE SOMETHING OR KILL SOMETHING OFF; WAS IT JUST PURELY COINCIDENCE THAT YOU GOT TO 'KILL OFF' WILLIAM HARTNELL, INTRODUCED JON PERTWEE, 'KILL OFF' THE DALEKS AND INTRODUCE THE ICE WARRIORS, THE AUTONS AND, OF COURSE, THE CYBERMEN ?*

I suppose it was, yes. That was interesting and sad because Bill Hartnell—a very nice bloke, an awfully nice chap—was getting, well, a little difficult, and he used to say, "Well, DOCTOR WHO can't exist without ME", and so on, and he made some very unreasonable demands and the decision came about that perhaps he would not be asked to continue, and I had to do the job of actually transforming one Doctor into the other, which again I forget how we done it exactly but it was a technological process that we had to try out again for the first time. And so it was rather sad that I had to 'bury' this poor chap as it were who said, ho, ho, that, "DOCTOR WHO couldn't exist without ME", because it then went onto Patrick Troughton and of course many others after that !

*YOU WERE PERHAPS A LITTLE UNLUCKY WHEN YOU DID THE FIRST CYBERMEN STORY—'THE TENTH PLANET'—IN THAT THE COSTUMES WERE VERY HEAVY AND BULKY AND THERE IS A VERY FAMOUS PHOTOGRAPH OF YOU ( SEE THE FRONT COVER OF DWB#14, SEPTEMBER 1984) PICKING A COUPLE OF THESE COSTUME-CLAD GUYS OFF THE GROUND TO THEIR FEET HAVING COLLAPSED ?*

Oh yes, yes they were. I think they made part of the costume in fibre-glass, and rather too thickly as I recall !

*DIDN'T KIT PEDLER'S ORIGINAL STORYLINE INSIST THAT, WHERE POSSIBLE, YOU SHOULD TRY AND BREAK UP THE SHAPE OF THE HUMAN BODY ?*

That's right, and I believe that to be true in all DOCTOR WHO monsters really. I think that if you can detect the human shape behind it then you think "Ah, well, there's just an actor striding around in that", and I don't know what you think, but I think the more the monster departs from the human shape, the more one can believe in them as they are and not think of the guy who's inside having a hard time breathing !

I think one of the joys of working on DOCTOR WHO is that it's a terrific challenge for not only the director but for the whole creative team—the costume designer, the set designer, make-up—and I worked with some smashing people in that time and I've continued to work with some of them later on, and it was exciting to talk to them and to possibly point them in the right direction and to balance ideas around.

*BUT ONCE THE SPECIAL EFFECTS MAN AND THE COSTUME PEOPLE HAVE DONE THEIR BIT AND DELIVERED THEIR CYBERMEN OR ICE WARRIORS, IS THERE A CERTAIN TECHNIQUE TO DIRECTING DOCTOR WHO TO HELP MAKE MONSTERS PERHAPS LOOK EVEN MORE THREATENING THAN OTHERWISE THEY MIGHT APPEAR WHEN YOU SEE THEM FINALLY STANDING IN THE REHEARSAL BLOCK ?*

I think yes, there is, but there's no rule about anything. Each one has very strict limitations and can only do certain things. I mean, the Dalek, really, it looks terrific, but it can be made to look ordinary as well if it's not shot from the right sort of angles. I can't remember what the right angles were at the moment but it can look pretty ordinary because there's not much visual variety about a Dalek really, marvellous thing though it is, and one had to be careful how you shot them. And Cybermen, who had great difficulty in moving, had to be shot very carefully. Often one didn't see the finished product until quite late in the day, and you had to do some pretty hard thinking on the day before you were actually going to shoot it to what actually was going to be the best way to do it, given the fact that maybe the guy couldn't sit down, he couldn't turn around or he couldn't see... It's often the case that they can have very poor hearing and poor vision inside the fibre-glass mask and the field of vision is terribly restrictive, so it is fraught, I think, but I didn't devolve any golden rules.

*YOU HAD TO CHOREOGRAPH A VERY EXTENSIVE FIGHT SEQUENCE IN 'EVIL OF THE DALEKS' BETWEEN FRAZER HINES AND SONNY (KENEL) CALDINEZ IN GILBERT AND SULLIVAN'S HOUSE IN HARROW.*

That's right, I haven't very many clear memories of that I must say except to say it was a marvellous location. In fact, that whole script I think, looking back, had all the classic ingredients really of a very good sci-fi story. It had a sort of larger than life grandiose feeling to it and when you get a script like

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# Innes

INTERVIEWED WITH TIM COLLINS AT B.B.C TV CENTRE ON FRIDAY, MAY 9TH 1986

*TC: WHAT ARE YOU WORKING ON AT THE MOMENT ?*
I'm just about to do a Michael Palin film he's written. That will be done in Southwold which is on the Suffolk coast. It's a story of a schoolboy reluctantly going on his parents' holidays in 1959-60, but in the end he comes away enjoying it. I think it's loosely based on Michael Palin having been there on holiday in those days.
Now, if you're going to start asking me all sorts of questions about DOCTOR WHO, I have to tell you now I have forgotten ALL of it !

*GL: WE'LL HAVE TO JOG YOUR MEMORY A BIT THEN, WON'T WE !*
Well, you can try...

*TC: IF WE START OFF RIGHT AT THE BEGINNING, I GATHER YOU ORIGINALLY WANTED TO BE A SAILOR. SO HOW DID YOU END UP WORKING AT THE B B C ?*
Yes I did. I was going to go into the Navy at 13 (in those days you went into the Naval College at Dartmouth then). Nowadays you don't go there until you're about 17 (this was before the war). But I had bad eyesight and they were very strict in those days, so I didn't get into Dartmouth. So I joined during the war and I was in the Navy for 3 years. But that was just purely wartime so I didn't get in mainly because of my eyes.

*TC: SO HAD YOU LONG BEEN INTERESTED IN DRAMA ?*
No, then I became an actor. I came out of the Navy and went to Drama School.

*GL: WHAT MADE YOU INTERESTED IN DRAMA AND ACTING ?*
Drama ? Oh, I don't know. I didn't understand what Drama was, but I was in the school play and stood on the stage and made a fool of myself, and that was quite enjoyable ! And I thought this is money for old rope: "This is a good occupation—I don't have to do too much work". I didn't realise how much one would have to do !

*GL: SO THEN YOU CAME TO WORK FOR THE B B C. HOW EASY WAS IT TO GET IN ?*
I was an actor until 1953. Although I wanted to act, I also wanted to write or direct eventually, and then it seemed to me that it would be a good idea to try and get into somewhere like the B B C where one would have more chance and also it might be better paid. I actually like organisation—that's why I wanted to join the navy, I suppose. A lot of people find organisations very restrictive—I've never found that. So I decided I'd try to join the B B C, and I did. I went for a year to the European Service in radio (I was a studio man there), and then I came across here (TV Centre). Eventually I became an OB Producer for 6 or 7 years.

## "I DON'T LIKE SCIENCE FICTION AT ALL—IN FACT I DISLIKE IT INTENSELY !"

*TC: WAS DOCTOR WHO YOUR FIRST DRAMA POSTING ?*
No, no. I'd said for a long time that I'd been doing OBs all over the place and I wanted to try some OB drama. In those days nobody ever did, and I thought we ought to be using OB units for drama. They all said, "Nonsense, nonsense, we'll never do it". Eventually of course one was able to do it. So anyway, I said I'd like to go across to Drama and so I came across and I started directing. I directed for a year or more, and then whoever was doing DOCTOR WHO was leaving (John Wiles) and Sydney Newman said (in a Canadian accent), "Well, I want you to produce DOCTOR WHO", and I said, "I don't like science fiction at all—in fact, I dislike it intensely !" He said, "Well, you either produce it or you don't stay !" So I produced it ! And then of course I got to love it and enjoy it—it was great fun. There were a lot of things one learnt from it.

*GL: HAD YOU EVER WATCHED IT BEFORE ?*
No, not very much, it was very early days. Verity had produced it for, I think, 2 years and then a chap called John Wiles did it for 6 months ?
*GL: VERY BRIEFLY.*
I don't think he enjoyed it very much, which was one of the reasons for leaving. I think he wanted to get back to writing, and I did it for about 2½ years. So I hadn't much time to watch before. I'd seen the odd one.

*GL: APRIL MARKED THE 20th ANNIVERSARY OF THE SCREENING OF YOUR FIRST STORY. DOES IT SEEM THAT LONG AGO ?*
Good God ! Did it ? No, it seems like yesterday. I was playing golf with Patrick on Sunday and he of course is still going strong with his appearances around the country and in America.

*TC: DID YOU GET MUCH NOTICE WHEN YOU WERE DROPPED INTO DOCTOR WHO BECAUSE, AS YOU SAY, JOHN WILES DID LEAVE RATHER SUDDENLY ?*
I think I took over one story, probably THE CELESTIAL TOYMAKER.
Oh, no, there was one before which I trailed. It featured a jungle and was directed by a man who is now an agent...
*GL (CONSULTING THE 'D W B 1985 WINTER SPECIAL' EPISODE GUIDE) : WAS IT DIRECTED BY A MAN NAMED MICHAEL IMISON AND THE STORY WAS 'THE ARK' ?*
That's the one. I watched a bit of that being filmed at Ealing, and then I took over with THE CELESTIAL TOYMAKER, which was nice, but one could start getting one's own ideas through fairly quickly.

## "WILLIAM HARTNELL WAS THE DEFINITIVE DOCTOR WHO"

*TC: WHAT WAS WILLIAM HARTNELL LIKE TO WORK WITH ?*
Demanding. He was wonderful. I mean, after all he was the guy who set all the standards of DOCTOR WHO really wasn't he ? He was very much like his character in some ways, but I found him a very endearing man once one got to know him. We've all got foibles and I think all he wanted to do was to make sure that DOCTOR WHO was always right up there, the best.

*TC: IN A 'DAILY MIRROR' ARTICLE IN 1966 (REF: D W B#33, pp.2) HE SAID, AMONGST OTHER THINGS, THAT HE WANTED TO DO 26 EPISODES A YEAR COMPARED TO THE VIRTUAL NON-STOP RATE. THEY WENT TO A RATE OF AROUND 26 EPISODES A YEAR IN 1970, BUT WAS IT EVER CONSIDERED AS A REALISTIC POSSIBILITY DURING YOUR TIME AS THE PRODUCER ?*
How many were we doing ?
*TC: YOU WERE DOING ABOUT 40 TO 45 A YEAR.*
We probably wanted to do 26 I should think. We ALL wanted to do 26. But no, it wasn't and I don't think we thought of it very much. As long as the ideas were coming up, and at that time there were a LOT of ideas coming up, then obviously we wanted to do them. You get rather greedy about it if you've got a good idea. It's like getting a good play: you always want to get the play on and somehow make room for it.

*GL: IN THAT 'DAILY MIRROR' ARTICLE, HARTNELL ALSO SAID THAT HE WAS ABOUT TO SIGN A NEW CONTRACT, AND YET SHORTLY AFTERWARDS PATRICK TROUGHTON CAME IN TO REPLACE HIM. SO DID HARTNELL LEAVE OUT OF ILL HEALTH ?*
Yes, he was very tired. I think this is why he wanted to do the 26. He was jolly tired. He had actually set it up for quite a long period by that time. It was quite a demand—there'd been about 120 shows. They've ALL found that, every DOCTOR WHO who's done it has found it quite a strain to maintain it, to sustain it. And I think he was very tired actually, he really was tired. He was going to sign the contract, and it may have been the thought of doing 40 more that made him suddenly reconsider. We had drinks on the last night that he was in it and he said, "Oh gosh, I feel very tired, but I'm very pleased". And he was DELIGHTED to have passed it over to Patrick, "The ONLY man", he said, "The ONLY man in the whole of the British stage who could play the part !".

*GL: WHO DEVISED THE IDEA OF CHANGING ACTORS ? IT COULD HAVE BEEN SO EASY AT THAT TIME OF FALLING AUDIENCES TO—*
...to throw it ? I don't know. I don't think we ever thought about taking it off, I don't think we ever worried about audiences. We had a faithful core of an audience and they were the ones we were going to go on doing it for.

*GL: THE SECOND STORY YOU DID WAS 'THE GUNFIGHTERS'. THAT HAS THE DISTINCTION OF HAVING THE LOWEST DOCTOR WHO RATINGS EVER. YOU MUST HAVE FOUND THAT FAIRLY DISHEARTENING ?*
No, I learnt a lot of lessons. Not disheartening—it was a very enjoyable one to do ! But I learnt an ENORMOUS number of lessons. I don't know whether I actually commissioned that one. We learnt lessons from it; we really couldn't do cowboys, not in the studio, it didn't work !

*TC: THERE WAS NO PRESSURE FROM ON HIGH TO GET THE RATINGS UP QUICK ?*
No, I don't remember that at all. I mean, Sydney might have said, "Ah, goddamit, that was bloody awful ! What the hell are you doing ? You need people like ME !" No, I don't remember any pressure at all. At that time it was, on the whole, very popular. We may have been losing audiences but we weren't aware of that. We were aware that the programme had a sort of life of its own. One did learn a lot of lessons and one thought after THE GUNFIGHTERS that one would be very careful with the sort of scripts one had from then on, not because of lack of audience, but because one looked at it critically.

## "WE WERE TERRIBLE EXCITED THAT PATRICK WAS GOING TO JOIN US"

*GL: WAS IT A NATURAL SENSE OF PROGRESSION TO CHANGE THE CENTRAL ACTOR OF THE PROGRAMME SO COMPLETELY ?*
To Patrick ?

# Lloyd

*GL: YES. WERE YOU SCARED THAT THIS REVOLUTIONARY 'NEW' PROCESS MIGHT NOT WORK AND THAT THE AUDIENCE WOULD NOT ACCEPT HIM ?*
I think we were too dumb to think that, or too innocent. We just said we'll change him and we took it for granted that it would work I suppose. It was a great plus in many ways getting Patrick because he is a very fine actor. I think in actual fact, sad as we were to lose Willie, we were terribly excited that a good actor like Patrick was going to come and join us because it meant that we could do all sorts of things and go off down different avenues. As it was we turned him into a sort of a cosmic hobo.

*GL: HAD YOU CONSIDERED ANYBODY ELSE FOR THE ROLE? MICHAEL HORDEN RECENTLY MENTIONED ON THE 'WOGAN' SHOW THAT HE HAD BEEN APPROACHED AT AROUND THAT TIME TO PLAY THE DOCTOR.*
Yes, could well have been. I don't remember. I think once somebody had suggested Patrick, all other names were forgotten and we went for Patrick. Michael would have had the same sort of qualities to look at as Hartnell, although not personality.

*TC: HOW MUCH INFLUENCE DID SYDNEY NEWMAN HAVE IN THIS CHANGEOVER?*
He had one quite crucial role. Shaun Sutton at the time was also Head of Series. We'd discussed this for a long time (of how we'd change him). Patrick had done a lot of children's classical stories and we were going to make him a pirate of the skies. So we dressed him up and we did a make-up test, and Sydney came down and said, "Hey fellas, what are you doing with this guy ?", and we said, "This is going to be the new Doctor". He said, "Whaddya mean the new Doctor ? For Chrissake, flop his hair !" , and I think he was the guy who said, "Make him a cosmic hobo ! ! Roughen him up ! Make him zany !" And in fact he was quite right. DOCTOR WHO was Sydney's own conception so he had very definite ideas. And it was very nice to work on it because you knew that the Head of Drama, who was responsible for Shakespeare and everything else was ENORMOUSLY interested in this particular series because it was his. So he guarded it preciously and it was jolly Demanding. It was a sort of privileged position to be in because you actually had to please him. That was quite good because you used to go into meetings with Sydney and he'd say, "Well, DOCTOR WHO this week was...", and you'd wince but it kept you on your toes, which was great.

## "I FOUND SYDNEY NEWMAN WAS A VERY INNOVATIVE MAN"

*GL: A BOOK HAS JUST BEEN PUBLISHED ACTUALLY CALLED 'DOCTOR WHO: THE EARLY YEARS' AND IT COVERS SYDNEY NEWMAN'S ORIGINAL CONCEPT.*
It was Sydney's original idea, an extraordinary idea ! He had a very fertile mind. I liked Sydney. I don't know what others have said about him, but I found he was a very innovative man. He sparkled with ideas, he was fun.

*TC: HOW DID YOU SEE PATRICK TROUGHTON DEVELOPING THE CHARACTER ? IT DID SEEM THAT, AFTER A VERY WHIMSICAL START WITH A VERY GREAT CONTRAST TO WILLIAM HARTNELL—WALKING ABOUT WITH GIANT HATS AND VERY BAGGY TROUSERS AND PLAYING THE RECORDER—THAT HE SEEMED TO BECOME LESS WHIMSICAL AS HE PLAYED HIMSELF INTO THE ROLE. HE'S OFTEN SAID, IN FACT, THAT HE HAD A CONSTANT BATTLE WITH THE BEHIND THE SCENES STAFF BECAUSE EVERY TIME HE PUT HIS COSTUME ON HE' D FIND THAT SOMEONE HAD PULLED IT IN A BIT SO IT WAS LESS BAGGIER EACH TIME !*
I think we did ! Literally ! It was just that—by stealth. We tried to declown him slightly so he became less and less like the baggy clown in the circus !

*TC: WAS THIS ALL PART OF THE GENERAL TREND AS YOUR INFLUENCE IN THE SHOW INCREASED TOWARDS GREATER REALISM ?*
I'm sure it was.
*TC: ...AND AS PART OF THE WISH TO BOOST THE RATINGS AFTER THE SHOCK OF 'THE GUNFIGHTERS' ?*
It wasn't actually because of that. It was because I am interested more in the realistic side. It was round about this time that Kit Pedler arrived on the scene. As I didn't like science fiction from the start—it was an area of literature I did not find interesting at all—I felt that the only thing I could do was not get to like it but to try to latch on to my own particular interests to it. Kit Pedler I brought in from my old Department at Outside Broadcasts. I rang up and asked, "Do you have any Doctors or scientists there who have fertile imaginations ?", and they said, "Well, we've got Kit Pedler who's full of ideas like that". So when he came he actually contributed an awful lot and was a very useful person, as a sounding-board if nothing else (things we did and also ideas we used to talk about a lot).

*GL: AT THE TIME OF 'THE GUNFIGHTERS' YOU WERE UP AGAINST 'THUNDERBIRDS'. DID YOU SEE THIS AS POSING A GREAT THREAT ?*
Yes, actually I think there was a threat felt at the time. I think by pure bloody ignorance we just ignored the threat ! We were aware of it but we just confidently, in ignorance, ploughed on . A good job we did.

## "WE LEARNT SO MANY LESSONS FROM 'THE GUNFIGHTERS' "

*GL: 'THE GUNFIGHTERS' WAS THE LAST STORY TO HAVE INDIVIDUAL EPISODE TITLES. WHY WERE THEY PHASED OUT ?*
I can't remember. I can only think we learnt so many lessons from THE GUNFIGHTERS that we decided to do all sorts of things differently !

*TC: YOUR TIME AS PRODUCER SAW QUITE A HIGH TURNOVER OF COMPANIONS . WAS THIS BY ACCIDENT OR DESIGN ? YOU INHERITED STEVEN AND DODO, AND THEN YOU BROUGHT IN BEN AND POLLY, AND BY THE TIME YOU LEFT YOU HAD INTRODUCED JAMIE AND VICTORIA, THE FORMER OF WHOM IS THE LONGEST-RUNNING COMPANION EVER.*
Yes. I can't remember whether it was by inclination or because they wanted to do a certain time and go on. What does the myth say it was ?
*TC: I DON'T KNOW ABOUT THE MYTH, BUT PETER PURVES HAS SAID IN A RECENT INTERVIEW THAT HE FELT HIS CHARACTER WAS GETTING WEAKER AND WEAKER AND FOUND HIMSELF MOANING TO YOU ABOUT THIS, AND HE THOUGHT THAT EVENTUALLY YOU MUST HAVE GOT SO FED UP WITH HIM MOANING THAT YOU SAID SOMETHING ALONG THE LINES THAT IF YOU DON'T LIKE IT YOU CAN HOP IT !*
I think I probably did, actually, to be truthful . I think when Peter went the girl , Dodo , decided to go as well , or we said that . I don't quite remember how she left the show though...
*TC: SHE LEFT IN THE NEXT STORY. PETER PURVES LEFT AT THE END OF 'THE SAVAGES', AND THEN IT WAS RATHER STRANGE: IN 'THE WAR MACHINES' DODO APPEARED IN PART 1, NOT IN PARTS 2 AND 3, AND THEN APPEARED AGAIN IN PART 4 JUST TO BE WRITTEN OUT.*
Did she really ? Good Lord, that sounds complicated ! Why did we do that ?
*TC: THE MYTH IS THAT YOU WERE FAIRLY ANXIOUS TO GET RID OF HER—SHE WAS HYPNOTISED IN PART 1 AND THEREFORE COULD BE BUNDLED OFF TO A HOSPITAL SOMEWHERE, AND IN PARTS 2 AND 3 YOU COULD INTRODUCE THE NEXT TWO COMPANIONS, AND IN PART 4 SHE SUDDENLY SNAPS OUT OF HER HYPNOSIS AND SAYS, "WELL, I THINK I'LL STAY NOW".*
Help ! I sound like the hitman of that time, don't I ? Well , that may be true , I don't know (I've forgotten that one !). Michael Craze—I think again he got a bit bored. What does history say about that ?
*TC: I DON'T THINK A LOT IS SAID ABOUT MICHAEL CRAZE, EXCEPT THAT HE LEFT AT THE SAME TIME AS ANNEKE WILLS, BUT IT HAS BEEN RUMOURED THAT SHE HAD A RATHER PRIMA DONNISH ATTITUDE WHICH RUBBED PEOPLES' BACKS UP THE WRONG WAY. I DON'T KNOW WHETHER THAT'S TRUE ?*
I don't remember that. She went into a monastery, didn't she ? I don't remember.
I enjoyed it with Anneke and Mike. Frazer was great sport and so was little old Debbie Watling later.
*GL: THERE'S AN INTERVIEW WITH DEBBIE WATLING IN DW #034 WHICH I SENT YOU.*
Oh good, I'll look forward to reading that.

*TC: 'THE WAR MACHINES', WHICH WAS THE LAST BUT TWO STORY OF THE WILLIAM HARTNELL ERA, WAS ALSO THE FIRST-EVER STORY TO BE SET ON MODERN DAY EARTH. IT SET A GREAT TREND BECAUSE AFTER THAT A LOT OF STORIES WERE SET ON CONTEMPORARY EARTH, BOTH IN YOUR TIME AND ESPECIALLY LATER ON. WAS THAT A TREND YOU WERE DELIBERATELY TRYING TO SET OR WAS IT JUST A HAPPY ACCIDENT ? (IT WAS THE FIRST SCRIPT INFLUENCED BY KIT PEDLER).*
I think at that time I wanted to. I just thought it would be fun to see what would be the effect of bringing these time travellers into the modern day. That was the one with the Post Office Tower and I was terribly interested to do that because it was such a monstrous-looking thing to have. I just thought the whole concoction would be interesting done like that.
*TC: IT'S OFTEN SEEN NOW AS A PROTOTYPE FOR WHAT CAME AFTER.*
I think it's interesting too. About 4 or 5 years ago I did a similar 3 plays called An Englishman's Castle with Kenneth Moore . I'd actually said to the writer Philip Mackie: "Just believe that we had been beaten by the germans in the last war, where would we be today ?" That was the same sort of thing.

*TC: THAT WAS A MARVELLOUS SERIES WHICH I REMEMBER VERY WELL. HOW DID YOU FEEL WHEN THEY LIFTED THE TITLE MUSIC FOR 'THE LIFE AND TIMES OF DAVID LLOYD GEORGE' ?*
FURIOUS ! FURIOUS ! I was SO angry ! Golly ! I kept on ringing up the Producer and saying "How dare you pinch our tune !" "Well", he said, "it came out of the library".
*TC: AND THEN THE WORST OF IT MUST HAVE BEEN WHEN THEY RELEASED IT AS A RECORD WHICH ALMOST WENT TO NUMBER ONE IN THE CHARTS AS THE TITLE MUSIC OF 'LLOYD GEORGE', WHEN IT HAD BEEN ON 'AN ENGLISHMAN'S CASTLE' FIRST !*
Well, I'm glad YOU remembered ! FURIOUS ! I have to tell you that the disc came into the office and I listened to it and the director came in and said "Great disc !", and I said, "No, dreadful !" But he said, "No, we must use it, it'll be great !", and I said, >

"Oh honestly, really, it's over the top !", but when he put it on of course it was marvellous. And afterwards he kept on saying , "What was it you said about that lousy disc ?!"

## "GERRY AND KIT GOT ON AWFULLY WELL TOGETHER"

*TC: WHAT WAS GERRY DAVIS LIKE TO WORK WITH ?*
Gerry was marvellous. He joined me early on. I found him great and we worked very well together. We were a good team because we batted off eachother and I enjoyed working with him. When I put him together with Kit they got on awfully well together. To begin with he had to do a lot of writing for Kit. Kit learnt very fast but he provided the scientific ideas at first and Gerry had to put them into dramatic form. I thought it was a very fulfilling relationship.

*GL: DID YOU BRIEF THEM TO COME UP WITH A NEW AND ENDEARING FOE SIMILAR TO THE DALEKS, OR WERE THE CYBERMEN CREATED BETWEEN THEM OUT OF THE BLUE AND SUBMITTED AS JUST ANOTHER PLOT OUTLINE ?*
No. It was literally talking to Kit and trying to find out what he could give us from his science-based life, and we began to talk about cybernetic surgery and so it evolved from a conversation about that.

*TC: ON THE 21st ANNIVERSARY EDITION OF 'TOMORROW'S WORLD' RECENTLY THEY LOOKED BACK OVER THE YEARS AND THEY SHOWED A MODEL FROM 1965 PREDICTING A MECHANICAL MAN MADE ENTIRELY FROM SPARE PARTS, SO IT WAS OBVIOUSLY AN IDEA AROUND AT THAT TIME, BUT WERE YOU SURPRISED THE CYBERMEN BECAME AS POPULAR AS THE DALEKS AND HAD YOU ALWAYS INTENDED TO BRING THEM BACK AS SWIFTLY AS YOU DID ?*
Yes, once one had used them, it seemed to me that they worked . Most of the time when you were in the middle of the production of one, you were also planning the next one, and so you a r e more concerned with the next one coming into bat, and then you think that last one has worked so you will try to bring them back 3 later or however many later or we must have another story with the Cybermen...

*TC: SO YOU REALLY WERE WORKING AT VERY SHORT NOTICE ? NOWADAYS STORIES ARE PLANNED ANYTHING UP TO 18 OR EVEN 18 MONTHS AHEAD !*
Yes. As I say, all I inherited from John Wiles was THE CELESTIAL TOYMAKER, and so as that one went out I was planning the next few. Yes, it was quite quick.

*TC: WHEN THE CYBERMEN DID RETURN 4 STORIES LATER IN 'THE MOON - BASE' THEIR COSTUMES HAD BEEN VERY RADICALLY REDESIGNED . A N Y REASON FOR THAT ?*
More money ! It was belt and braces then—we were doing it for peanuts !

*GL: THERE IS A RUMOUR THAT THE ORIGINAL CYBERMEN HAD YELLOWISH COSTUMES AND PURPLE TUBING ?*
I thought they were all silver, but it was black and white days.
*GL: BUT YOU SAW THEM IN THE STUDIO ?*
The very first ones I saw in the studio.
*GL: DO YOU REMEMBER WHAT COLOUR THEY WERE ?*
A sort of goldy-silver, I think.
*GL: NO PURPLE TUBING ?*
Could well have been.
*GL: I TRIED TO TRACK DOWN SANDRA REID EARLIER IN THE YEAR AS SHE DESIGNED THE CYBERMEN'S COSTUMES.*
That's right, where is she now ?
*GL: I THINK SHE'S IN AUSTRALIA AT THE MOMENT.*
Is she ? Crumbs !

*TC: THE PLOT OF 'THE MOONBASE' WAS VERY SIMILAR TO THAT OF 'THE TENTH PLANET' (AGAIN AN ISOLATED BASE BEING ATTACKED BY CYBERMEN), WAS THIS SIMPLY TO RE-ESTABLISH THE CYBERMEN WITH THEIR NEW COSTUMES AND A NEW DOCTOR, OR WAS IT SIMPLY THAT YOU WERE RUNNING OUT OF PLOT IDEAS AND WERE OPERATING AT VERY SHORT NOTICE ?*
I'm sure it wasn't to re-establish the Cybermen, but I've really forgotten. My inclination would be to say that we were looking for another story to put the Cybermen in, and probably Kit was saying, "How about..?"

## "IF YOU DID IT FOR MORE THAN THREE YEARS YOU WOULD GET AWFULLY STALE"

*GL: 4 STORIES ALONG FROM THAT WAS 'THE TOMB OF THE CYBERMEN' , WHICH WAS ACTUALLY PRODUCED BY PETER BRYANT. DID YOU COMMISSION IT YOURSELF ?*
Yes, I think I did. It was round about this time that I said to Sydney, "Look, there's a limited run in doing this show", because if you do it for more than 3 years you would get awfully stale , and you needed to get a new idea, a new mind. Peter joined me as script-editor around about that time and I said we ought to put him into bat for one at least, and I would be somewhere around as a mentor if he needed me. So that was that, but I would have commissioned it.

*GL: YOU LEFT AT THE END OF 'THE ENEMY OF THE WORLD' AND FOLLOWING THAT THERE WERE 3 MORE STORIES TO THAT SEASON; 'THE WEB OF FEAR' , 'FURY FROM THE DEEP' AND 'THE WHEEL IN SPACE', AGAIN WITH THE CYBERMEN. WERE YOU RESPONSIBLE FOR COMMISSIONING THOSE ?*
No, I started the Yetis. I did the first Yeti story and I would have thought that I wouldn't have commissioned the stories which he produced because, as he was my script-editor, I would have told him, "Look, you're going to take them over, you've probably got some ideas for what you want to do and now is the time to line them up because when I go you can put up your ideas !" I'm sure it would have been that.

*TC: HAVING INTRODUCED THE CYBERMEN, THEREFORE CREATING A NEW RIVAL FOR THE DALEKS, IT IS INTERESTING THAT YOUR 2 DALEK STORIES 'POWER OF THE DALEKS' (PATRICK TROUGHTON'S FIRST STORY) AND 'EVIL OF THE DALEKS' VERY SUCCESSFULLY REVAMPED THEM. THE FIRST PUT THEM IN A NEW CONTEXT OF APPEARING TO BE SLAVES WHEN SECRETLY T H E Y WERE PLOTTING, AND THE SECOND HAVING THE IDEA OF A DALEK CIVIL W A R . WERE YOU DELIBERATELY TRYING TO REVAMP WHAT WAS PERHAPS BECOMING A RATHER HACKNEYED CONCEPT OR WERE YOU JUST LUCKY WITH THE SCRIPTS ?*
No, again it's very difficult to remember, but I would have thought we did it because there was a sort of added menace, certainly in the first one where they were appearing to be slaves and in actual fact weren't, and there was a sort of realistic menace in this idea of them working in a sort of secret organisation manipulating the whole thing—far more exciting than to just Have the Daleks in it. This is the sort of thing we would have talked over to see how we could use the Daleks and not make them a sort of clichë — to give them a sort of new life — and I think everytime we did anything again we wanted to put a sort of new gloss on and come in from a different angle.

*TC: 'EVIL OF THE DALEKS' WAS A VERY SPECTACULAR STORY, AND APPROPRIATELY THE FIRST EVER TO BE REPEATED. IT HAD VERY STRIKING SCENES LIKE DALEKS AT THE TOP OF A BALCONY IN A VICTORIAN HOUSE—*
Which we shot up at Gilbert and Sullivan's old house.
*TC: DO YOU REMEMBER AT THE TIME IT SEEMING A PARTICULARLY SPECIAL STORY ?*
Is it ? Not really, no. It's very odd, you see, you ' re always trying to do the next one better or differently or something. You try to invest every one with its own sort of individuality, give it its own individual quality or character. It's the same thing with all the films and plays I do now. You obviously don't want to travel down the same road twice and so you approach every one differently. And it's a competitive thing to do—you're competing against yourself because you've done something and you want the next one to hit another mark, a landmark if possible.

*TC: ONE OF THE REASONS 'EVIL OF THE DALEKS' IS REMEMBERED AS BEING SO SPECIAL IS BECAUSE IT WAS INTENDED TO BE THE LAST DALEK STORY EVER AS TERRY NATION HAD WITHDRAWN PERMISSION FOR THE B B C TO USE THEM AND HAD GONE OFF TO TRY TO SELL THEM TO AMERICA. HAD YOU ANY PLANS TO USE THEM AGAIN WHICH WERE FRUSTRATED BY THIS MOVE OR DID YOU NOT PARTICULARLY CARE BECAUSE YOU DID NOT INTEND TO USE THEM AGAIN ?*
Oh no, it did matter. Again, Cybermen or Yeti or any other monster were created because of 2 reasons: we needed to change the face of things but also because we felt we might lose the Daleks. And if we lost the Daleks we had to have other things to take their place. I'm trying to remember a long way back now, but one of the reasons I think we had the Cybermen and the Yeti was because I thought the more we had we could find out which one had the same impact as the Daleks, although the Daleks would always have the greatest impact.

## SEASON 5: "I WAS TRYING TO FIND LOTS OF ALTERNATIVES FOR THE DALEKS"

*GL: THE SEASON THAT FOLLOWED (SEASON 5) IS GENERALLY CONSIDERED THE ALL-TIME CLASSIC 'MONSTER SEASON'. WAS IT COINCIDENCE THAT EVERY STORY BAR 'ENEMY OF THE WORLD' FEATURED A REALLY BIG MONSTER ?*
Probably the same reason, that I was trying to find lots and lots of alternatives to the Daleks.

*GL: IT WORKED VERY WELL BECAUSE MANY PEOPLE REMEMBER THAT SEASON AS PROBABLY THE BEST OF THE ENTIRE SERIES.*
Really ?

*GL: THAT SEASON INTRODUCED THE YETI AND THE ICE WARRIORS.*
There was a great problem because Terry Nation wanted to take the Daleks to America. We understood why he wanted to go , but I don't think it worked for him there did it ?
*TC: IT LOOKED FOR A TIME AS THOUGH IT WOULD, BUT I THINK THE PROBLEM WAS THAT THERE WERE 2 DALEK FILMS WHICH WERE QUITE SUCCESSFUL OVER HERE BUT HAD VIRTUALLY NO PUBLICITY IN THE STATES AND THEREFORE HARDLY ANYONE WENT TO SEE THEM AND SO THEY FAILED.*
Sure. What's strange is the way that DOCTOR WHO has succeeded on American TV now.
*TC: IT SEEMS TO APPEAL TO SOMETHING ? IT'S DIFFERENT FROM THEIR REGULAR DIET OF GAME SHOWS AND SO FORTH.*
Yes. I bet you're pleased it's coming back, aren't you ?
*TC: IT'S ONLY COMING BACK FOR 14 EPISODES.*
Oh really ?

*TC: WHICH MAKES IT THE SHORTEST SEASON EVER, AND THERE ARE NASTY RUMOURS ABOUT WHAT IS GOING TO HAPPEN AT THE END OF EPISODE 14 . IT'S VERY DIFFICULT FROM OUR POINT OF VIEW BECAUSE WE ' RE NEVER QUITE SURE WHAT ARGUMENTS WE SHOULD PUT FORWARD FOR THE B B C TO KEEP IT ON. ARE THEY WORRIED ABOUT THE RATINGS ? CAN WE S A Y*

'66-'67— The Innes Lloyd Years

*THAT IT MAKES A LOT OF MONEY OVERSEAS ? WE TRY ALL THESE ARGUMENTS AND WE JUST DON'T GET ANY DEFINITE ANSWERS. IT DOES SEEM AT TIMES MICHAEL GRADE JUST DOESN'T LIKE IT AND DOESN'T WANT IT CONTINUED.*
How long has Coronation Street been going ?
*GL: 26 YEARS.*
And DOCTOR WHO ?
*TC: IT'LL BE 23 YEARS THIS COMING AUTUMN.*
The more one plays that up as being 2 long-running series... And it's extraordinary when you think of the number of people who have been through it, actors and directors — an enormous number of very distinguished actors and young actors who have gone on to do other things.

*TC: ONE OF THE MAIN REASONS MICHAEL GRADE STATES FOR POSTPONING DOCTOR WHO IS THAT THE PRODUCTION TEAM HAVE BEEN RUNNING OUT OF IDEAS AND, AS JOHN NATHAN-TURNER HAS BEEN PRODUCER NOW FOR 6 YEARS IT'S HARDLY SURPRISING. DID YOU FIND AS YOU CAME TO THE END OF YOUR TENURE THAT YOU MIGHT HAVE BEEN RUNNING OUT OF IDEAS, WHICH WAS PERHAPS WHY YOU WANTED TO GO ONTO SOMETHING NEW ?*
Yes, I really said to Sydney, "I don't want to do it for more than 2 years". I did in fact do it for 2½. It was curious because you really needed a whole lot of fresh ideas coming in the whole time. I was delighted to have Peter Bryant who I knew could be trusted to take it on, because you want to leave a legacy of something that's worked. But also I think you need to get out before you get so bored that you become—
*GL: COMPLACENT ?*
Complacent but also indulgent. You've always got to have that terrible worry of "is it going to work, are the audience going to like it ?" It's all those things that are part of this game. Once one knows something for certain one is lost in this game. You go into making a production with a great question-mark of "Somehow I've got to make this work and it looks impossible and I wonder if I can do it ?" I think that once you go in with the attitude that this is no problem then you've had it because you're not tuned up. If they make a change I think Michael Grade would be wise to give it to a real Young Turk and say "There's your opportunity!"

*TC: WAS IT BECAUSE OF YOUR POLICY OF DOING THINGS IN NEW WAYS THAT THERE WERE A WHOLE SERIES OF CHANGES DURING YOUR TIME ON DOCTOR WHO ? FOR EXAMPLE YOU PHASED OUT THE HISTORICAL STORIES AFTER 'THE SMUGGLERS' AND 'THE HIGHLANDERS' AND STABILISED EPISODE FORMATS ALMOST EXCLUSIVELY TO 4 AND 6 PARTERS (BAR ONE 7-PART STORY).*
It was both, I think; a voyage of discovery. Discovering things the whole time.

## "I THINK THAT THE HISTORICALS REALLY DID NOT WORK."

*TC: CERTAINLY THE ORIGINAL CONCEPT THAT SYDNEY NEWMAN HAD OF DOCTOR WHO WAS THAT IT WAS SUPPOSED TO BE A SEMI - EDUCATIONAL SERIES ALTERNATING HISTORICAL WITH SCIENCE FICTION STORIES, BUT YOU PHASED OUT THE HISTORICAL STORIES ENTIRELY ?*
Yes. I think that the historicals really did not work. I disagreed slightly with Sydney—I didn't see how they could be educational, except as education about good and evil.

*GL: TALKING OF 'THE SMUGGLERS', YOU CAST JULIA SMITH AS DIRECTOR WHO HAS NOW, OF COURSE, MADE A NAME FOR HERSELF ON 'EASTENDERS'. YOU MUST FEEL CHUFFED ABOUT THAT—WAS THAT HER FIRST DIRECTING BREAK?*
No, she had been doing Newcomers. She has done jolly well.

*TC: AFTER 'THE MACRA TERROR'—AN EARLY TROUGHTON STORY—YOU CHANGED THE TITLE SEQUENCE. THE ORIGINAL TITLES JUST HAD THE WORDS "DOCTOR WHO" AND YOU CHANGED IT TO INCORPORATE TROUGHTON'S FACE WHICH OF COURSE HAS BEEN A PATTERN FOLLOWED BY EVERY SEQUENCE SINCE. ARE YOU PLEASED YOU SET A PRECEDENT STILL FOLLOWED TODAY ?*
I didn't know it had actually gone on to every Doctor.

*TC: THE TITLE SEQUENCE HAS SLIGHTLY CHANGED OVER THE YEARS, BUT IT'S ALWAYS BEEN THE CASE THAT THE PROGRAMME BEGINS WITH THE FACE OF THE CURRENT DOCTOR.*
Really ? I didn't know that ! It shows how long ago it is since I've been watching ! Yes, I like it. I've forgotten why we did it now, except to establish Patrick, really.

*TC: COULD YOU TELL US ABOUT THE FILMING OF THE CHANGEOVER ?*
I think Morris Barry was doing it and was very nervous. In the studio I had Patrick lying at one end of the floor and—
*GL: THE DIRECTOR WAS DEREK MARTINUS, WASN'T IT ?*
Was it Derek ?
*TC: MORRIS BARRY DID 'THE MOONBASE', THE NEXT CYBER-STORY.*
Really, because Morris Barry was there I know when I did the actual changeover, because he said, "I don't want to do this", and I said, "Don't worry, I'll do it", and Paddy was one end of the studio and Bill the other and Pat was calling out things like "Hello Dad!", and Bill was saying things like "The only man in the whole of England!" It was fun, actually. We had a very good party that night.

*GL: WAS WILLIAM HARTNELL VERY EMOTIONAL WHEN FILMING IT ?*
That last one ? No, he was quite emotional later. I had a party at my flat that night and he was very emotional then. It was the close of a chapter.

## "BILL WAS IN HIS FIFTIES WHEN HE WAS TWENTY"

*GL: DID HE SEEM UNDER STRAIN WHILE MAKING THE LAST STORY ITSELF ?*
He was very tired.

*GL: HE WASN'T THAT OLD ACTUALLY, HE WAS STILL IN HIS FIFTIES.*
Was he really ? But Bill was in his fifties when he was twenty. He was that sort of man.

*GL: DID YOU FIND HIM VERY VICTORIAN IN HIS VALUES ?*
Yes, well he was very much a man of his time. He'd been in this great film The Way Ahead playing the sergeant—it was a really brilliant performance. It was a shame in a way that there were not other parts like that, but there was Brighton Rock.

*TC: HE WAS THE SERGEANT IN THE ORIGINAL 'CARRY ON SERGEANT', THE FIRST OF THE 'CARRY ON...' FILMS.*
Of course he was, yes !

*TC: I THINK HE WAS PROBABLY PLEASED TO BE OFFERED THE ROLE OF THE DOCTOR BECAUSE HE HAD BEEN OFFERED SO MANY ROLES AS SERGEANTS !*
That's right, a good change.

*TC: IT WAS REPORTED AT THE TIME THAT YOU TRIED TO GET PAULINE COLLINS, WHO PLAYED SAMANTHA BRIGGS IN 'THE FACELESS ONES', TO BE A REGULAR COMPANION, AND PETER BRYANT TRIED AGAIN LATER ON ?*
I think at the time she was very much an up-and-coming actress of great talent, and she also had an urbanity—there was something about Pauline that would attract a family audience. She was a very warm person, and again I think the Doctor needed warm people around him. You needed to know that when they were together in the Tardis all was well and you were happy and felt at ease. And if the kids were small they knew they didn't need to hide under the sofa for that particular episode—they could actually get up and think it's alright.

*GL: YOU ALSO CAST FRAZER HINES WHO WENT ON TO BECOME THE LONGEST-RUNNING COMPANION EVER.*
That's right, Frazer was very popular.

*TC: THERE IS THE STORY THAT 2 ENDINGS WERE SHOT FOR 'THE HIGHLANDERS'—THE STORY IN WHICH HE JOINED—ONE IN WHICH HE WENT INTO THE TARDIS AT THE END AND ONE IN WHICH HE STAYED BEHIND. AND AT FAIRLY SHORT NOTICE IT WAS CHANGED FOR HIM TO STAY ON. DO YOU REMEMBER ?*
No, I don't. It could well have been that he or his agent said that he would do one series but we'll all take stock at the end and see what happens, and I think by the time we'd done that it had become a great team. Paddy and Frazer became enormous chums, and then little Debbie. They were 3 people who got on extremely well and they wanted to be together.

*TC: DEBBIE SAYS IN THE INTERVIEW THAT IT WAS A VERY HAPPY ATMOSPHERE THAT SPREAD OVER THE WHOLE SET—VERY HARD WORK BUT ALSO ENJOYABLE.*
Oh yes, sure. It's like doing films; if you have too much aggravation it's murder. I believe that if you get all the chemistry right all round from the guy who lights it to the cameraman to the cast—if they all get on then it is enormous fun to be with a crowd like that, who all work hard and know what they're working for and are not too intense about it all. There is a danger, sometimes, that we all take ourselves a bit too seriously.

*TC: PATRICK TROUGHTON IS NOT OFTEN ACCUSED OF THAT !*
(Laughs) No, he's not ! He didn't on Sunday, either, when I beat him at golf !

## "I THINK MARY WHITEHOUSE GOES TO ABSURD LENGTHS"

*TC: THE STORY PETER BRYANAT PRODUCED JUST BEFORE YOU LEFT ('THE TOMB OF THE CYBERMEN') IS NOW SEEN AS A CLASSIC STORY, BUT AT THE*

*TIME IT SPARKED A LOT OF DEBATE ABOUT VIOLENCE IN THE SHOW . ON 'TALKBACK' KIT PEDLER HAD TO DEFEND SCENES LIKE THE CYBERMEN BEING DISEMBOWELLED. DID YOU FIND VIOLENCE WAS A PROBLEM AT THE TIME, AS IT'S VERY CONTROVERSIAL NOW AND IS ONE OF THE REASONS BEING CITED FOR DOCTOR WHO BEING IN THE DOGHOUSE ?*
I think one was always aware of the violence because I had at the time very young children. I can be put off very easily watching telly by something that I think is gratuitous, that makes me go "Ugh ! " Therefore I suppose I'd go away from anything violent . I LOATHE operations; whenever there is something on Panorama about the NHS they always go into the operating theatre and instead of going for a wide shot they always go for a close-up of the wound, and then I'm lost, totally lost. So I'm aware of those problems but I think Mary Whitehouse goes to absurd lengths, but there is a responsibility.
We did have one incident with the time-travellers being injected and I remember someone ringing up and saying "You do know what you've done, don't you, because all the children have injections on Monday morning !" So that was something we simply should not have done. But I did hear from a friend of mine who was a doctor that he had several young patients coming in and asking for injections ! I think knives are out. I felt there should be nothing violent that they could in any way copy. No gore, either, though a good old rough and tumble fight was okay. I mean, hiding behind the couch is alright, actually—if you're on the edge of the seat wondering what's going to happen next, that's fine—but I think there is certain violence now which is unpleasant.

*TC: YOU WERE, OF COURSE, WORKING IN BLACK AND WHITE DURING YOUR TIME ON DOCTOR WHO. DID YOU SEE THIS AS AN ASSET—A VERY GOOD WAY OF CONVEYING A CREEPY ATMOSPHERE—OR WOULD YOU HAVE LEAPT AT COLOUR HAD IT BEEN AVAILABLE, AS IT INDEED WAS ONLY 2 YEARS LATER ?*
It is a very good way of making things creepy, as you say, but one wasn't aware of that—one was looking forward to colour. One couldn't wait for colour to arrive !

*GL: WOULD YOU HAVE PREFERRED TO USE COLOUR ?*
Oh yes. There were all sorts of things we could have done differently. It would have been marvellous.

*TC: DID YOU FIND THE BUDGET DIFFICULT TO MAKE ENDS MEET ?*
It was always difficult. Budgets always are.

*TC: SINCE 1970 THE NUMBER OF EPISODES PER SEASON HAVE BEEN FAIRLY CONSISTENT AT AROUND 26 EPISODES A YEAR, BUT IN THE '60s THE NUMBER OF EPISODES PER SEASON TENDED TO FLUCTUATE A BIT— IT NEVER DROPPED BELOW 39 OR WENT ABOVE 45, BUT THERE WOULD BE DIFFERENT NUMBERS OF EPISODES BETWEEN THE SUMMER BREAKS. WAS THIS SIMPLY BECAUSE THERE WAS NO RESTRAINT ON WRITERS CONCERNING EPISODE COUNTS ?*
Yes, it probably was. It also perhaps was taking into account everyone's holiday; all the time-travellers, then there was the script-editor, and I needed a break too. And it was to phase all that lot in, and maybe Patrick or somebody would have a broadcast to do and so you would decide not to do that many episodes.

*TC: IT'S INTERESTING THAT AT THIS STAGE YOU WOULD HAVE EPISODES IN WHICH THE DOCTOR WOULD NOT APPEAR AT ALL BECAUSE PAT TROUGHTON OR BILL HARTNELL WERE ON HOLIDAY, AND THAT'S SOMETHING THEY COULD NEVER GET AWAY WITH TODAY. BUT THE ADVANTAGE THEN WAS THAT THE WRITER FACED THE OPPORTUNITY AND CHALLENGE TO DEVELOP THE OTHER CHARACTERS, AND NOT USE THE DOCTOR AS AN EASY WAY OUT.*
That's right, but he always had to appear to be present , even though he wasn't actually there.

*TC: IN 'THE CELESTIAL TOYMAKER' YOU GOT ROUND IT BY HAVING THE DOCTOR STRUCK DUMB AND INVISIBLE SO THAT HE COULDN'T HELP STEVEN AND DODO.*
That's right. There was that extraordinarily difficult game—I was always trying to work it out ! *(SEE TOP OF NEXT PAGE...)*

*TC: DID YOU KNOW THAT PETER PURVES TOOK THE TRILOGIC GAME HOME AND FELT THAT IT GAVE HIM TERRIBLE LUCK, BECAUSE AFTER HE LEFT THE SHOW HE GOT NO WORK AT ALL UNTIL ONE DAY HE FINALLY THREW THE GAME INTO THE DUSTBIN AND THE VERY NEXT DAY HE WAS OFFERED 'BLUE PETER'?*
Really ? I didn't know that. Golly !

*GL: TOWARDS THE END OF YOUR STINT THE STORIES WERE 6-PARTERS COMPARED TO 4-PARTERS AT THE BEGINNING. WHICH DID YOU THINK WORKED BETTER ?*
I can't really remember—it would depend so much on the story. I liked both, though you could really get your teeth into a 6. I don't think I had any preference, it all depended on the story .

*TC: DO YOU HAVE ANY PARTICULARLY FOND MEMORIES OF THE SHOW ?*
The only big memory is the people, Paddy and Bill, and what they actually achieved and that was huge. And obviously Kit who I got to know better than most of the writers, and Gerry. It's people rather than things.

## "MY ONLY HOPE AT THE TIME WAS THAT THE SHOW WOULD BE SUSTAINED"

*TC: WERE YOU PROUD AND HAPPY WITH THE LEGACY YOU PASSED TO PETER BRYANT ?*
I don't think one is ever happy, but I am pleased now that it is sustained. My only hope at the time was that it would be sustained; that it would not just go on for another season and then go off. It was a legacy given to us by Sydney, and so one felt slightly honour-bound to leave it in a reasonably healthy state.
I was delighted to be able to get some very good actors in it , because then you get all sorts of writers who would be excited to write for them. We had Peter Barkworth, Peter Jeffreys, Michael Gough and just a lot of such people. That was fun. It's always a good idea in this game to get as much good talent into things. We had extraordinarily fine designers—the BBC does have them—and they have extraordinary talent, basically as good as anyone in the film business and yet they do it on peanuts and do 5 times as much, which is good because that way they get lots and lots of experience.

*TC: YOU WORKED WITH SOME OF THE SHOW'S BEST DIRECTORS LIKE CHRIS BARRY, DEREK MARTINUS, MICHAEL FERGUSON, MORRIS BARRY AND , OF COURSE, BARRY LETTS. DO ANY OF THESE STICK IN YOUR MIND ?*
Strangely enough they all should stick in one's mind and they do in a way. One was giving them things to do which were often extremely difficult, so their contribution had to be enormous and one remembers them all fondly. At that time one was thinking more of writers and actors. One shouldn't, I should have thought of the directors too, but it was what was going to be up on the screen—who would be the faces, who would write the scripts—and I took it for granted that the directors would do their jobs, like we all have to in this game, and that they would do it as splendidly as they did. It's awful to take anyone for granted, but one didn't do it out of any sense of diminishing the role because it was a huge role.

*GL: DO YOU HAVE ANY PARTICULARLY FAVOURITE STORY ?*
Not really, it was a very long time ago. I suppose that one with Paddy at one end of the studio calling out, "Alright, Dad ?"

*TC: HOW DO YOU THINK YOU WOULD HAVE FELT, WHEN MAKING THAT STORY 'THE TENTH PLANET' IN 1966 AND SETTING IT IN 1986, THAT WHEN YOU CAME TO 1986 DOCTOR WHO WOULD STILL BE RUNNING (JUST) ?*
Amazed ! I'm delighted, it's wonderful.
*GL: THEY DID A SO-CALLED SEQUEL TO IT LAST YEAR CALLED 'ATTACK OF THE CYBERMEN'. HAVE YOU SEEN ANY OF THE RECENT CYBER-STORIES ?*
No. I really must watch DOCTOR WHO, I must !
*GL: THE CYBERMEN ARE RATHER DIFFERENT NOW; THEY CAN BE KILLED BY PISTOL SHOTS AND HAVE THEIR HEADS KNOCKED OFF RATHER EASILY. A FAR CRY FROM THE INVINCIBLE CYBERMEN YOU INAUGURATED IN THE '60s ??*
That's right.

*TC: HOW DO YOU FEEL ABOUT THE SAD FACT THAT MOST OF YOUR EPISODES ARE MISSING FROM THE BBC ARCHIVES ?*
I know. It's sad. I hope it wasn't a sort of judgement on my stuff ! I honestly don't know why that was.
*TC: THEY ARE NOW MAKING DESPERATE EFFORTS TO GET EPISODES BACK , TRACKING THEM DOWN IN EXOTIC PLACES LIKE NIGERIA AND CYPRUS, BECAUSE NOW THE BBC CAN SELL THEM AT GREAT PROFIT TO THE AMERICANS. 'THE GUNFIGHTERS' IS THE ONLY COMPLETE STORY FROM YOUR ERA THAT EXISTS.*
Really ? Help !
*GL: 'THE WAR MACHINES' NOW EXISTS COMPLETELY, BUT ONLY BECAUSE IT WAS DISCOVERED RECENTLY IN NIGERIA.*

*TC: I'M NOT SURE WHETHER YOU KNOW, BUT THERE IS AN EXTENSIVE RANGE OF DOCTOR WHO NOVELISATIONS OF THE ORIGINAL SCRIPTS OFTEN DONE BY THE ORIGINAL AUTHORS OR SCRIPT EDITORS. THEY'RE NOW DOING A LOT OF YOUR ERA, SO ARE YOU PLEASED INTEREST IN YOUR TIME IS BEING REVIVED ?*
Yes, indeed. Who's writing them ?
*TC: WELL, FOR EXAMPLE, DONALD COTTON LAST YEAR NOVELISED 'THE GUNFIGHTERS', WHICH IS A VERY ENTERTAINING AND HUMOROUS BOOK.*
Really ?
*GL: AND GERRY DAVIS DID 'THE TOMB OF THE CYBERMEN', BRIAN HAYLES SOME TIME AGO DID 'THE ICE WARRIORS'...*
Brian Hayles is dead now is he not ?
*TC: YES, UNFORTUNATELY.*
And so is David Whitaker.
*TC: DAVID WHITAKER, YES. HE HAD STARTED TO NOVELISE 'THE ENEMY OF THE WORLD' A FEW YEARS AGO BUT DIED SHORTLY BEFORE HE'D COMPLETED IT.*
*GL: W.H.ALLEN WHO PUBLISH THESE BOOKS HAVE PRODUCED ABOUT 120 IN THE RANGE SO FAR...*
Good God ! A cottage industry !
*TC: IN FACT THERE IS A SHOP NEAR WAPPING WHICH MAKES A LIVING OUT OF JUST SELLING DOCTOR WHO MERCHANDISE—THERE ARE POSTERS, MAGAZINES, BOOKS, VIDEOS...IT'S AN UNSTOPPABLE FLOW REALLY !*
Amazing !

*TC: SO HAVE YOU WATCHED THE PROGRAMME MUCH SINCE YOU LEFT ?*
No, not much.
*TC: DID YOU WATCH IT JUST AFTER YOU LEFT TO SEE HOW PETER BRYANT WAS GETTING ON ?*
Oh yes, indeed. Oh Lord, yes.
*TC: AND YOU WERE PLEASED WITH WHAT HE DID WITH IT ?*
Oh yes, sure. I mean I've caught the odd one, but I suppose because one has gone on to do a lot of other things, one has really not had the time. I feel very guilty !

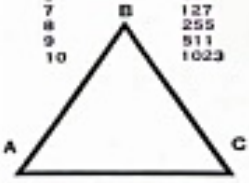
*TC: YOU'VE HAD AN EXCEPTIONALLY DISTINGUISHED CAREER SINCE LEAVING DOCTOR WHO. WHAT WOULD YOU SAY HAS GIVEN YOU THE GREATEST PLEASURE ? WOULD IT BE WORKING WITH ALAN BENNETT ?*
That's a huge pleasure. I just enjoy life, it's a very fulfilling sort of job to have. I don't think I would ever swap it for >

FLASHBACK: FROM 'THE RADIO TIMES' DATED 2-4-66 / 8-4-66

# DR. WHO plays the Trilogic Game

**The Counter Moves**

| Number of Counters | Number of Moves |
|---|---|
| 3 | 7 |
| 4 | 15 |
| 5 | 31 |
| 6 | 63 |
| 7 | 127 |
| 8 | 255 |
| 9 | 511 |
| 10 | 1023 |




**1** 5.50

We think of a game as something that provides relaxation, amusement, fun: but in the latest Dr. Who adventure beginning today, the Doctor and his companions come up against a man who considers games in a very different light. To the Celestial Taymaker, a game is a means of dominating people and making them his playthings.

In this new story Steven (**Peter Purves**) and Dodo (**Jackie Lane**) are faced with a number of games played in competition with the Taymaker's subjects. Doctor Who himself (**William Hartnell**) faces the dreaded Taymaker (Michael Gough) in a life-or-death battle of wits: the Trilogic Game.

The Trilogic Game is played on a triangular board with three or more counters of different sizes.

The object of the game is to move the pile of counters from one corner of the triangle so that they end up in the same piled sequence in one of the other corners—for example, from A to C in our diagram. Only one counter can be moved at a time, a larger counter can never be placed on a smaller one, and the game must be completed within a fixed number of moves (see the list on the right).

In the story Dr. Who plays with ten counters.

anything—it's like a hobby and a job.

*GL: DIDN'T YOU WIN A BAFTA AWARD RECENTLY ?*
I won a BAFTA award with An Englishman Abroad and a BAFTA award with Going Gently with Norman Wisdom. It's been fun over the last few years doing a lot of films. Since 1971 we've done about 34 films—that plus the studio. My own particular interest is in biography, such as Speed King about Malcolm Campbell. So it's been a busy time, but Alan is enormous fun to work with. He just comes in and puts a script on the desk and says, "Have a look and see if you like it", and he writes jewels.

*TC: HAVE YOU ANYTHING EXCITING LINED UP FOR THE NEAR FUTURE ?*
I have a work by a new writer about a country house wedding, then I am probably going on to join Video Arts to do David Niven's book The Moon is a Balloon, then hopefully some time I am coming back here to do a 4-part H.G.Wells and a 2-parter about Sir Arthur Harris.

*TC: SO TO THE FINAL QUESTION; HOW DOES DOCTOR WHO FIT INTO YOUR VERY DISTINGUISHED CAREER AS A WHOLE ?*
For me it was a wonderful training ground. I learnt more lessons on DOCTOR WHO which I have been able to apply since, about all sorts of things. I suppose one came to it in a way because I'd been an actor and scripts and performances had always been a part of one's make-up.

*TC: IT'S NICE TO THINK THAT OUR LITTLE OLD PROGRAMME COULD HAVE HELPED YOU EVEN IN SMALL WAYS.*
OH ! Little old programme ? I'm terribly proud of that time, of being Producer of DOCTOR WHO. I took over the baton from Sydney and Verity, who has had a very distinguished career since, and I learnt a lot from it. A HUGE amount.

*TC & GL: INNES LLOYD, THANK YOU VERY MUCH INDEED.*

...CONT'D
that you feel you can offer it to people like Marius (Theodore Maxtible) Goring and so on, because an actor like that likes to take a part by the scruff of the neck and really enjoy it and play it to the hilt, which is something they can do in the theatre but often can't do on television. I don't know whether there was innovatory or not, but I managed to get some quite good actors involved in some of those earlier stories and it always lifts the quality of the work.

Another pleasure I enjoyed on the programme was in the post-production stages and working with composers and the BBC's Radiophonic Workshop, who are just brilliant, crazy, inventive madmen—near geniuses really—and you'd say you want a certain sound and try to make an imitation: "I want a sort of schwopuPUM sound when this thing goes off", and whoever would say, "Hmmm, yes, give us that microphone here", and they'd get an old milk bottle or something and then they'd stick a microphone in front of it and get a synthesizer and plug it through and then put a glass over the top, no a cup instead...and say, "That's getting there"! Wonderful ! Crazy ! They inhabit a little sort of—or used to, I haven't worked with them in a long time—dark room at Maida Vale with all sorts of wonderful gadgets. They have pram wheels and squash bottles and ping pong balls and old bits of lemon peel and all sorts of extraordinary things with which to create these wonderful sounds, and watching something like SPEARHEAD FROM SPACE one is aware of the enormous value that a good composer puts into a programme like that—somebody like Dudley Simpson, who is a very fine composer. Now it's much easier for composers because everything gets put onto a cassette tape and the composer can watch it and watch it and watch it and make his timings absolutely precisely, but in those early days that wasn't possible as he had to more or less approximate it and I think, in the very early days, we used to play the music in as it was being recorded in the studio sometimes and that, thank goodness, quickly went ! But nevertheless, I think a successful DOCTOR WHO owes a tremendous amount to the skills of composers and the Radiophonic Workshop to really bring a monster or a piece of equipment to life, and to underline the threat of something which visually, perhaps, doesn't look too good. A bit of music in the right place can make the spine chill nicely !

*WOULD YOU CONSIDER PRODUCING DOCTOR WHO WHEN JOHN NATHAN-TURNER LEAVES ?*
I'd think it's a difficult act to follow as there have been so many very, very good Producers. It would certainly be a challenge. It would be a very difficult act to follow and I couldn't answer it off the cuff like that.

*IF YOU WERE EVER IN THE POSITION OF HAVING TO CAST THE SEVENTH DOCTOR WHO, WHO WOULD YOU CHOOSE ?*
I would look for somebody of a distinct personality, I think. I think that would be one of my guiding principles. That's what I'd write down on a blank piece of paper: 'Look for somebody with a definitive, distinct personality', because in DOCTOR WHO the scripts vary from script to script and there's no real character as such really, well there is, but I mean a lot of it he is going to have to play off of himself and so, in a way, one could say that an Alec Guiness-type of an actor who immerses himself deeply into every role he plays and becomes quite, quite different in each part he plays is not possibly the best type of actor for DOCTOR WHO. I think an actor who has quite an extrovert personality himself would be high up on my list who would fit into that bill. There are many around and I'd have to come back in a week's time with the answer on that question because I'd hate to commit myself!

*DEREK MARTINUS, THANKYOU*

...CONT'D
In **THE TOMB OF THE CYBERMEN**, the only Cybermen to be destroyed are the ones smashed up (with considerable difficulty and major viewer reaction) by Toberman, and the Controller who is blown to bits by the electrical charge in the city doors (although he looks well enough in this story - why didn't Paula Moore and Eric Saward set it *before* **TOMB** and avoid all the continuity complications?). In **ATTACK OF THE CYBERMEN** we lose count very early on in terms of Cyber death toll. The impact is lost, we can take it for granted. There is no shock, no horror, no dramatic tension in witnessing again what we have seen so many times already.

To succeed, any monster - and in particular the Cybermen and the Daleks who we now know so well - must be *totally* impressive in order to be believable as major challenges to life, liberty and the Gallifreyan way. The Daleks survived their low point in **DESTINY OF THE DALEKS**, but even in that story they were not butchered and given the run-around as much as the Cybermen have been in **THE FIVE DOCTORS** and **ATTACK OF THE CYBERMEN**. Can they recover and become once more the virtually indestructable, emotionless marauders that they once were? It depends not so much on production values - which as we have seen are a factor in creating atmosphere and tension - so much as on the way they are treated by the writers. Of course the Cybermen must be physically impressive in terms of how they are costumed and lit, and the sets they appear in, but that has never been a real problem for them. What will determine their credibility as space villains of stature is how (and if) they are allowed to demonstrate the inhuman power and cold intelligence for which they are renowned. That demonstration has been sadly lacking recently, and it is a comment on the values of today's **Doctor Who** that attention is increasingly paid to making the show *look* impressive rather than to dramatic narrative technique, which is so much more powerful when used well.

If we can pe persuaded to lose ourselves in the narrative, the odd production flaw goes unnoticed. Today's 'never mind the story, feel the gloss' production cries out to be looked at critically as a *television programme*, and if the story holds our attention fully we should have neither the time nor the inclination to do that. If the production team are worried about the criticisms levelled at the programme in recent years, they have really only themselves to blame - not for producing sub-standard television, but for admitting that it *is* television. Supsension of disbelief is all very well, but it does need some help from those who wish us to suspend it...

Justin Richards (19/6/86)

LOCATION FILMING ON THE CLASSIC 1968 CYBER-STORY 'THE INVASION' (STILLS COURTESY OF SUE WILLIS)

# ROBERT HOLMES

# A TRIBUTE

# OBITUARY

*DWB wishes to express its gratitude to Robert Holmes' wife Pat for assisting in the compilation of the following item.*

On Saturday, May 24th 1986, television lost one of its most prolific writers when Robert (Bob) Holmes passed away peacefully at midday in Oxfordshire. His loss is deeply felt in many areas of television, not least DOCTOR WHO on which he was not only the show's most durable and prolific writer, but also voted best-ever DOCTOR WHO author by fans of the series in DWB's recent all-time Series Survey. Thus on behalf of his legion of admirers, DWB sent a wreath to his funeral at St. Edmunds Church at Maidsmorton near his home town of Akeley in Buckingham on May 30th.

Holmes, christened Robert, was born in Hitchin in Hertfordshire and began his interest in writing at the early age of eleven when he started submitting his own stories to the publishers of his favourite comics and adventure magazines, and within a few years he had accumulated a large case full of rejection slips but this didn't deter him from continuing to try to get his work published.

At the age of 16½, he applied to join The Black Watch regiment during the war, although he had to lie about his age to get in. He was subsequently commissioned into the Cameron Highlanders at 18 and travelled to India and Burma.

After the war he joined the Metropolitan Police Force where he met his future wife. On meeting, Robert introduced himself: "Hello, I'm Robert Holmes," to which she replied, "And I'm Pat Watson," and needless to say they didn't believe eachother! His best friend at Bow Street was Ken Newman, who is now Police Commissioner, but he soon discovered that the rough and sometimes violent life in the Force was not for him and so he left to go into journalism. Starting on small papers around the Home Counties, he found his penchant lay in court and sports reports, and he soon went on to work in the Midlands, the West Country and finally ending up in Fleet Street with the Press Agency PQ. He then became story editor with John Bull, and when that folded he moved onto The Illustrated on which he met and worked with another young journalist called Robert Banks Stewart. It was whilst with The Illustrated that he submitted a script for the Granada Television production of Knight Errant which was accepted and was the beginning of an illustrious television-writing career. Over the years he contributed to many famous series which included Harpers West One, Ward Ten, Fraud Squad, Ghost Squad, No Hiding Place, Dixon of Dock Green, Dr Finlay's Casebook, General Hospital, North West Frontier, Honey Lane, Dukes of Piccadilly, Family Solicitor, Doom Watch, Out of the Labyrinth, Blakes 7, Juliet Bravo, The Nightmare Man (a Douglas Camfield directed dramatisation of David Wiltshire's book), Bergerac and, of course, DOCTOR WHO. He also wrote several of his own TV plays including The Inside Man, Spy Trap (for Armchair Thriller), The Christmas Party and The Return Flight—his own particular favourite which starred Peter Barkworth.

An extremely tolerant person, he was always happy to spare his time, not least in helping and advising budding writers — and indeed many of them went on to become esteemed writers in their own right. His wife Pat would often tease him that his 'apprentices' would do him out of a job when he was old, to which he would reply: *"There will always be room somewhere for an old pro like me!"*

*IN THE FOLLOWING ARTICLE, GUY CLAPPERTON LOOKS AT THE SIGNIFICANT CONTRIBUTION ROBERT HOLMES MADE TO DOCTOR WHO BETWEEN 1968/86, BOTH AS WRITER AND SCRIPT EDITOR, WITH PARTICULAR EMPHASIS ON HIS INNOVATIONS WHICH BECAME PART OF THE FOLKLORE OF THE SERIES . . .*

There are a lot of writers who are respected for what they have put into DOCTOR WHO over the years; just mention their names and people instantly start reeling off their story titles and nodding their heads fondly, remembering nail-biting moments from behind the sofa when they were younger. There are few writers, though, who are famous simply for being who they are—names that don't need stories attached to them before people speak of them with respect—and one of the few was Robert Holmes, famous for being Robert Holmes.

One might wish to gloss over the Troughton stories Holmes wrote in a tribute—they were hardly earth-shattering classics after all. Even so, they contained elements of his future efforts which were to become hallmarks of his style; the high drama and the off-beat humour. The drama was most evident in THE KROTONS (which Holmes originally conceived during the Hartnell era); the concept of killing all these young people for their mental energy being rather horrific in nature. The off-beat humour was perhaps most in evidence in the persona of Milo Clancey in THE SPACE PIRATES—a deliberate attempt at cowboys and injuns in space with Clancey there in his rickety old ship to emphasize the point. Also in this story was the introduction of the huge corporation with rot setting in at the core (one of Holmes' favourite plot devices, as it was to turn out). The seeds had been sown, but it was not until his next story that Holmes was to blossom into the true craftsman he will be remembered as.

The problem with writing about SPEARHEAD FROM SPACE is that it's so tempting to go on for ages about the filming and the direction, not to mention the museum scene and that shop window bit—not much of which tells us about Holmes' contribution. Why this story was important, though, was because it shows Holmes innovating for the first time. He is allowed to introduce a new Doctor, a major new menace and the UNIT set-up as a fleshed-out regular part of the scenario. Not forgetting Liz Shaw, Holmes had to cram all this in and yet make it unobtrusive—and as if this wasn't enough his opening story of the 7th Season had to hook the viewer if the ratings were to be large enough to guarantee the reprieved series' future. And he succeeded; although lacking a certain originality, the four episodes were hugely popular all round. Having seen the success of this one, we can forgive Holmes for the straight reworking it received when it became necessary to introduce the Master, Jo and Mike Yates a season later. TERROR OF THE AUTONS may well have won the viewers over and stirred up some protest over the horror in it along the way, but it had little to offer that was in any way new after his previous one. The humour resurfaced, though, in that the Doctor was allowed to be more friendly in joking with his new colleague, and the vitriolic attacks on the Brigadier were gone, replaced by a sort of whimsical bemusement.

The said whimsicality was to colour many of Holmes' subsequent stories, not least the next one: CARNIVAL OF MONSTERS. The grey-skinned inhabitants of Inter Minor were a fairly transparent satire on the civil service, the whole story circling around customs and excise difficulties as experienced by Vorg and Shirna, the OTT show-people. The concept of the Scope was original, but but in this story Holmes did little to change the shape of DOCTOR WHO as he had done before other than to re-establish the Doctor as a traveller in time and space. In his next effort, THE TIME WARRIOR (pictured), he introduced yet another trio of ideas; the Sontarans, Sarah Jane and the name of the Doctor's home planet, Gallifrey. This is conclusive proof that there was never anything introduced into the Pertwee years that wasn't written in by Robert Holmes, which is indicative of the high esteem he was held in by the production team of Barry Letts and Terrance Dicks. Again the story was good, but by this time this was to be expected. With the advent of the Tom Baker Doctor it was decided, unsurprisingly, that Robert Holmes should be the new script editor.

Whether or not Robert Holmes was a good script editor is open to little doubt. Indeed, the viewers had never been so entertained and the quality of the dialogue—not to mention the ratings—shot up and up due to his intervention. But at the same time, this intervention must have irritated some of the writers due to his tendency to alter their scripts, however subtly, to the extent that Gerry Davis wrote-off THE REVENGE OF THE CYBERMEN and even Terrance Dicks refused to have his name appended to THE BRAIN OF MORBIUS. The controversy over who first wrote THE ARK IN SPACE, and to an extent THE PYRAMIDS OF MARS, served to underline this; if John Lucarotti really had nothing to do with it, as has been claimed, HOW did his name ever become associated with it in the first place ?! Curiouser and curiouser. Again this story introduced a new cycle; the Doctor in outer space permanently and the Nerva Beacon trilogy (yes, trilogy—you can't count GENESIS OF THE DALEKS). This story, combined with the atmospheric direction of Rodney Bennett, was the archetypal Tom Baker story and served to firmly establish him as the fourth Doctor to an, up to then, wary public (indeed the story grossed, to this day, the highest audience figures averaged over the four episodes). But the best was still to come. The following season Holmes (re)wrote a story generally regarded as Baker's finest, the chilling PYRAMIDS OF MARS, steeped in excellent dialogue and tailor-made casting to boot. But just one season later he was to incur the wrath of the fans of the day as he 'meddled' once again in the scenario of the Doctor.

Personally I rather liked THE DEADLY ASSASSIN. The continuity might have seemed pretty awful, but now the serial itself is so integral to the Time Lord's myth that it's difficult to be objective. And the public must have enjoyed it with episode 3 gaining the highest ratings for a single episode of DOCTOR WHO which still holds to this day. Holmes once wrote in the story's defense that he was getting at the Time Lords for sending the Doctor on all his missions then punishing him for carrying them out. The Time Lords, to the fans' uproar, were changed into an alternative race of Inter Minor Civil Servants, the Master was reintroduced and the character of Rassilon mentioned for the first time. For all the notoriety it won at the time (voted last in the DWAS Season 14 poll) it is now ironically acclaimed as one the all-time classics, so it does seem that Holmes' golden rule — when in doubt, innovate — won the day in the end. And to think the story was only written at the request of Tom Baker to see whether he could carry off a story on his own. He did!

THE TALONS OF WENG CHIANG was written in a heck of a rush after another project fell through, and as with his previous story it attracted much criticism for violence, but redeemed itself through clarity of plot, a good villain, a cluster of references to Sherlock Holmes and Oscar Wilde plays and the first of Robert Holmes' double-acts played for laughs, in this case Jago and Litefoot who nearly got a series of their own on the strength of it. Definitely one of the best Holmes tales, you can watch it for tension, comedy or clever-dick literary kicks. And if the borrowing in that script was stylish, the satire in the next one was even more so. THE SUNMAKERS has been written about in reams of prose, some apposite and some not. Suffice it to say, most people would not have attempted such an offbeat story on a programme with what had seemed such inherent limitations, but this was the Graham Williams era after all. Cribbing a tax form for a plot and dialogue does sound a bit out of the ordinary, but then Holmes was a writer who was a bit out of the ordinary. It was here that the massive corporation with the rot setting in was again exploited for dramatic potential, and a very literate attempt it was too.

So the next story he wrote inevitably seemed a step backward. True though it is that THE RIBOS OPERATION introduced The Key to Time, Romana # 1 and K9 # 2 and also featured those smashing comic interludes between Garron and Unstoffe, it was a bit of a routine story. The same is true, only moreso, of the next Holmes piece, THE POWER OF KROLL in the same season. Now, there's nothing actually wrong with it as such (some of the special effects are great, not least Kroll itself), but coming from Holmes it was so ordinary; the dialogue wasn't particularly glittery, the charac- >

ters were a little tired, and it seemed perhaps it was time for a rest...

It was 5 years before Robert Holmes was to return to DOCTOR WHO. By the time he came to write an exit story for Peter Davison—a Doctor he didn't really know—there was a whole new cast, production team, in fact everything was different. What Holmes did was to ignore all that and pretend he was writing for Tom Baker again, by his own admission, and the result was the scathing verbal batles between the Doctor and Jek in CAVES OF ANDROZANI, and how it suited Davison's Doctor to a tee. This one had it all; the characterisations, a strong villain, good dialogue, I could go on but you've heard it all so many times before, and the fact it was voted all-time classic DOCTOR WHO in the DWB Series Survey speaks for itself. I'd love to stop writing now and look at CAVES as a swansong, but there's more, sadly.

THE TWO DOCTORS is the most recently screened of Holmes' efforts, and probably the worst. People have argued, successfully to a degree, that it was the direction that let this one down, but that isn't the whole story. Whereas with CAVES Holmes wrote as if he had been whisked back to his golden era as script editor, with THE TWO DOCTORS he is practically pandering to the whims of the present production team, with the standard disastrous results that have typified this era occurring; the brief of "Write a story with loads of Seville, the Sontarans, an old Doctor, yes, we'll have Jamie back, too..." is rather restrictive. The preaching about vegetarianism became rather cloying after a very short while and the scene where the 6th Doctor gets hungry and starts chasing a cat would have taken a miracle to save it. For whatever reasons the story was a bit of a clanger. It had its points, such as the 6th Doctor's speech about the end of the universe, for a start, and Holmes' endearing talent for sending up his own creations was in evidence ("It isn't easy at the top," says Stike...). The book however displays his writing talents well but his descriptive abilities were obviously misinterpreted when conveyed to our screens by Peter Moffat.

The strange thing about this tribute to Robert Holmes is that it is possible to look towards future productions of his work. The story he called ROBOTS OF RAVALOX, a.k.a THE MYSTERIOUS PLANET / THE TRIAL OF A TIME LORD (parts 1-4), is safely in the can and will be transmitted in September. Yet again, this allows Holmes to introduce a new element to the series; the Doctor's trial before the Time Lords. This augurs well, for we all know Holmes excels at introductions. The penultimate episode (unlucky 13) has also been written by Holmes, though sadly he passed away before completing the season. And even that may not be the end... The Auton story scheduled before the cancellation crisis was fully scripted and completed, and who knows what other aces he may have been hiding up his sleeve ? Will it ever see the light of a studio technician ? I dunno, but we can but hope.

Robert Holmes was an excellent craftsman who knew exactly what it takes to make a good sci-fi thriller and could usually throw in a bit extra for the interested viewer. An innovator in the DOCTOR WHO sphere, he also knew his limitations, as evidenced when he turned down writing THE FIVE DOCTORS because he thought someone else could handle the brief of including all the Doctors, various companions and assorted monsters better than he and we can only hope that future generations of writers will take his lead and follow it. It's interesting to note, though, that after the Troughton years the show was threatened with cancellation so they got Robert Holmes to write the first four episodes of the 'tryout' season. In 1986, the show is again under threat and look who they've brought in to write the first four episodes of the season !

What a pity he'll never know whether he was able to pull the series out of the fire a second time.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*By STEVE PUGSLEY*

The Phoenix Association comprises a group of people from all walks of life who are bound together by their enthusiasm for SF (and DOCTOR WHO in particular), and by the enjoyment they derive from working together to create this country's most successful and enjoyable conventions. They include school pupils, college students, company secretaries, a teacher, a barrister and a police superintendant.

The nucleus of Phoenix is Paul Zeus and his five directors; myself, Bill Chaloner, Leonora Rich, Sherry Hannan and Andrew James.

The foundations of Phoenix lie in the Convention Department that Paul Zeus moulded together while organising a dozen conventions over a period of seven years for DWAS. These culminated in the massive PanoptiCon VI at Brighton last August.

This grandiose 3-day event was the most ambitious convention ever staged in this country and necessitated an increase in the size of the Convention Department to over 20 people. Paul Zeus saved the day with a careful trimming of the budget when registrations were lower than expected, and the 500 lucky people who did attend had the time of their lives with 3 Doctors on show plus a host of companions, writers, directors, monster actors, producers, etc, and a feast of video entertainment. The event was a resounding success, as witnessed by the praise it received in letters and reviews in fanzines over the following months.

However, tension between the Convention Department and the DWAS Executive then came to a head with the unjustified sacking of Paul Zeus and myself from DWAS, and to their horror the entire Convention Department walked out with us—the seriousness of this loss being demonstrated by DWAS's subsequent failure to organise another convention up to this September.

The ex-Convention Department members had been welded into a very tight-knit group by the hard work and camaraderie involved in organising PanoptiCon IV and knew that if there were going to be anymore successful and enjoyable large-scale conventions in this country, then it was down to us to make this happen. Encouragement and invaluable assistance from leading fans such as Jeremy Bentham and Gary Levy and the Production Office persuaded us to go independant and form PHOENIX: An organisation dedicated to recapturing the spirit of a time when Fandom was a thing to be enjoyed.

## THE GENESIS CONVENTION IN MANCHESTER (NOVEMBER 1985)

John Nathan-Turner stated that this, Phoenix's first-ever event, was the most enjoyable British convention he had attended. Reviews in DWB, the Liverpool Megazine and other fanzines testify that this is a view shared by many of the attendees. Factors in its success must include:

(i) the efficiency and experience of the Phoenix team, backed up by the enthusiasm of local members, coordinated by Manchester Organiser, Mark Chaloner.

(ii) the revolutionary new audio-visual equipment pioneered by Andrew James at this event. The crystal clear giant video screen was the largest ever used at a British event.

(iii) the comfortable lecture-theatre style seating meant everyone could hear what was going on and had a perfect view.

(iv) unlike a London event where they are usually in a rush to get away, the guests were staying in Manchester for two nights. They were therefore relaxed and had time to wander around the venue, giving people a chance to chat to them or in the bar in the evenings.

Hence it is no surprise that we will be using the same venue for the forthcoming CyberCon...

## THE PHOENIX ASSOCIATION

The directors of Phoenix are delighted with the way that junior members of the team, who merely followed instructions at PanoptiCon IV, are contributing to Phoenix's success as they gain in experience. At the Genesis Convention they were able to spot jobs that needed to be done and perform them without waiting to be asked and many are now playing a vital and very constructive role in the organisation of CyberCon.

Roger Smethurst, who ran himself ragged organising hospitality for the guests at Genesis, has formulated plans for a simple but effective stage-setting to reflect the theme of the event and enhance the presentation of the interviews.

Imran Zangie and Gary Simmons have taken on board the entire organisation for accommodation, meals and rail fare bookings (forms will be sent to you once you register).

John Lucus is coordinating the Dealers' and Fanzine Room. To assist the latter, he is charging only £1 30 for tables for fanzine editors (who should ask for a form to be sent to them when they register).

Grant Sommers is composing new enhanced background music, and Jason Griffin will once again be controlling the stage-lighting and sound from the control box.

## THE 1986 CYBER-CON

Tying in with DWB's 1986 Summer Special, our latest event will have a distinct Cyber-flavour to celebrate their 20th Anniversary as well, of course, as looking ahead to the long-awaited Season 23 which will be just a month away.

Adrian Rigglesford, as Guest Liason Officer, has been able to take advantage of contacts made with Cyber-actors, writers, producers and directors while researching the forthcoming CyberBook to construct a very impressive and exciting guest-list.

Incidentally, a recent addition to our ever-expanding guest-list is Debbie Watling who screamed at Cybermen and other monsters in the classic 5th Season, and we also hope to feature Nabil Shaban who has recreated his famous role as Sil for the 23rd Season. As well as Cyber-guests and Season 23 guests we have also invited people from all eras of the show and we are currently engaged in trying to turn professional acceptances from a Doctor(s) and past and recent companions into definite commitments.

Other attractions include Target Editor Nigel Robinson who will be bringing a full exhibition of books, plus a possible guest panel on the forthcoming Star Cops (which explains Gary Downie's presense as he is production manager).

Phoenix are delighted that Jeremy Bentham—formerly of DOCTOR WHO Monthly, DWB contributor and author of the excellent 'Early Years' publication—will once again be master in charge of ceremonies at this event

## PHOENIX MEMBERSHIP

The registration fee is inclusive of £1 for a year's membership of the Phoenix Association. This entitles you to entry at Phoenix events and will ensure that you hear news of future Phoenix conventions and other projects.

Phoenix exists because its organisers enjoy running it. It's aim is to provide a cost-price service to SF fans and any profits are ploughed back into future projects or donated to charity.

SEE ADVERT (RIGHT) FOR DETAILS ON REGISTERING

## FOLLOW SEASON 23 WITH DWB !

*ISSUE 38 OF 'DWB' IS OUT ON SEPTEMBER 4TH AND CONTAINS...*

INTERVIEW: Another surprise Season 23 interview from story 2...

PREVIEW / SET VISIT: TRIAL OF A TIME LORD (parts 5-8)...

EVENTS ROUND-UP: Reports on Falcon in Bath in July and Leisure Hive in Wiltshire and Manchester's CyberCon in August...

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# PHOENIX ASSOCIATION

PRESENTS

## *THE CYBERCON*

RENOLD THEATRE, UMIST, MANCHESTER - 16TH & 17TH AUGUST 1986

GUESTS

David Banks - Michael Briant - Peter Bryant - Nicholas Courtney - Gary Downie
Pat Gorman - Mark Hardy - Innes Lloyd - Ian Marter - Philip Martin
Victor Pemberton - Nigel Robinson - Roy Skelton - Andrew Skilleter - Stephen Thorn
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Registration for this great event costs just £19.95 for two days including Saturday evening's entertainment. Dinner, accommodation and breakfast only costs £13.00 per head per night, and concessionary rail fares are available.

PROCEEDS IN AID OF THE FOUNDATION FOR THE STUDY OF INFANT MORTALITY

---

## REGISTRATION FORM

I wish to register for CYBERCON and enclose a cheque/Postal Order for £ made payable to PHOENIX ASSOCIATION (which includes £1.00 membership) together with two SAEs (9" x 6½") for confirmation of registration and update information.

You may reserve your registration with a £5.00 non-refundable deposit, balance payable by the closing date of 1st August 1986. Please tick the box relevant to the days you will be attending:

| Saturday & Sunday 16th & 17th August (£19.95) | Saturday only 16th August (£12.95) | Sunday only 17th August (£12.00) |
|---|---|---|
| ☐ | ☐ | ☐ |

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*Please send the completed form to:*

PHOENIX REGISTRATION OFFICE
31 BIRDHILL AVENUE
READING RG2 7JT

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# THE LEISURE HIVE CONVENTION

A DOCTOR WHO CONVENTION FOR 1986

Profits to the Foundation for the Study of Infant Deaths.

*LOCATION:* *Wiltshire Hotel, Swindon, Wilts.*
*DATE:* *23rd and 24th August 1986.*
*REGISTRATION:* *£7.00 one day - £14.00 two days.*

Full name - Mr./ Mrs./ Miss/ Ms.....
Address:.....
Tel. No. Work/Home.....

** Please also register the following people:

I enclose £ plus 4 SAE's (3 Progress Reports & Entry Forms)
N.B. Unless we recieve adequate SAE's you will not receive your Progress Reports.

Please make cheques/postal orders payable to "The Leisure Hive Convention" and return this form to: Miss E. Wingrove, 334 Parkside Avenue, Barnehurst, Bexleyheath, Kent. DA7 6NU.
INFORMATION REQUIRED (tick) Hotel Booking Competitions.

Would you be a steward, sign here!.....

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Signed Richard M. Nixon.

## DWB CLASSIFIEDS

DOCTOR WHO list out now. Interesting items, low prices. Please send a 1st class SAE. WANTED:-Anything rare or interesting featuring Jon Pertwee or Katy Manning. Richard Thomas, 6 Broughton Rd, Adlington, Near:Macclesfield, Cheshire.

WANTED: DWW/Ms #2,4,8-10,12-81,83,92, state price. Can only pay in $ US. Chris Krusocki, 15 Brenond St, Belleville, NJ 07109, USA.

WANTED: DWB 1-11,16,20 & 21. DWMs prior to #81. UK and US fanzines. CMS Space and Time Seasons 1-7. Will pay in Australian cheque. Anders Girle, 23 Glenalwyn St, Holland Pk, Brisbane QLD, 4121, Australia.

FOR SALE: Making of DR WHO P/B, 3 copies, and 1964 Dalek annual all good condition, or will swap for Denys Fisher dolls. Jereny Spencer, 18 Tytherington Drive, Macclesfield, Cheshire SK10 2HF.

FOR SALE: Annuals; '65, '76 x 2, '77, '79, '80 x 2, '81, '82, DWW/M; 4, 8, 7, 26, 30, 31, 32, 35, 39, 45, 47 x 2, 49, 56, 58, 59, 60 plus first Special. M.Adams, 44 Reynolds Close, Winnersh, Berks.

TOTALLY ORIGINAL DR WHO stories featuring any characters, monsters etc, for a new novel 'zine series to be published later this year. Complimentary copy to contributors. Stephen Worman, 26 The Fairway, Alsager, Stoke on Trent ST7 2BD.

APOLOGIES Keith for any insinuations I may have mistakenly given—Chris Perry.

IMPORTANT: Due to the lack of use of this free service to readers this is the last free Classifieds column to appear in DWB. People wishing to advertise in Classifieds must send 50p for their ad and the column will appear bi-monthly from now on.

### ADVERTISEMENT RATES (DWB#38)

FAN: One page (camera ready), £28
Half page (130 x 390mm / 270 x 195mm), £13 50
Quarter page (130 x 195mm / 65 x 390mm), £7 50
Eighth page (65 x 195mm / 130 x 95), £4 50.

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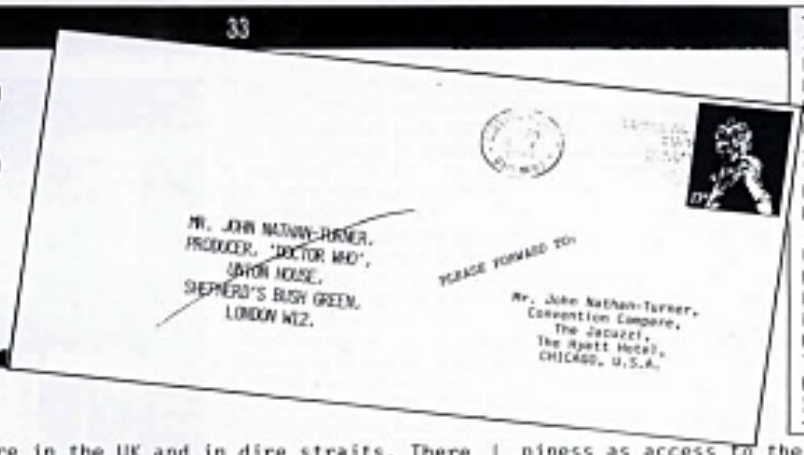
# JN-T Working for the Yankee Dollar




BACK IN MARCH, WE PUBLISHED A LETTER FROM 'A CONCERNED FAN' IN CHICAGO, HIGHLIGHTING THE JN-T BACKLASH IN THE STATES WHICH IS RAPIDLY GAINING IN MOMENTUM.

IN THIS ARTICLE U.S. CORRESPONDENT KATHLEEN TOTH EXPANDS ON THE ISSUES RAISED IN THAT LETTER AND REFLECTS ON THE DOUBLE-LIFE OF A BBC PRODUCER . . .

I think the letter from Chicago creates a rather false impression that JN-T is regularly carried off on the shoulders of cheering crowds at US conventions. He has always cast himself in the role of master of ceremonies at US events and regularly moderates panels with the other guests (a role usually assumed by others, I believe, in Britain). Applause is not being directed just at him under such circumstances, nor is he necessarily the prime focus of attention of most convention attendees. It is true that his great involvement with US conventions and some fan organizations leaves one open to speculation as to what will happen with a change in the production staff. Will we begin to see pre-JN-T Producers and directors at conventions (something which has been said to be "not possible" up until now)? Will there still be a cabaret for Bonnie Langford to star in? Will there still be people wearing Hawaiian shirts in the parking lots taking up collections to fly Sarah Lee to the con? The mind boggles with imponderables... If what I am hearing about the last minute reorganization of next season is true, it may be difficult to count on <u>any</u> future developments!

Perhaps the most interesting feature of the views of 'a concerned fan' (DWB#32) is that this person seemed afraid to put their name to their criticism. Such timidity provides a pretty good clue as to why there would be a failure to evidence any public reservations about John Nathan-Turner's continuing tenure as Producer at conventions, despite private reservations. 'Concerned' can hardly take his/her friends to task for swallowing their convictions and ritualistically applauding JN-T at conventions when he/she seeks the anonymity of the entire city of Chicago. Somehow that does seem appropriate, however, since Chicago is the city which functioned for years during the rule of Mayor Dailey on the principle of "don't make no waves, don't back no losers."

My own experience as to the private views of many 'Whovians' is similar to 'concerned's', but I would like to say a few things in general about American conventions;

First of all, I am rather affronted to find that American fans are perceived to be a "sycophantic pro-JN-T faction"—to quote from a recent letter I received from the UK. I suspect that old cartoons from Shada and the excesses of last summer's New Orleans fan convention have contributed to that portrait, which is only bolstered by 'concerned's' plea to his/her fellow Americans not to "shriek hysterically at the end of each sentence JN-T utters." I really cannot recall seeing too much of that kind of behaviour! Everyone who attends American conventions is given a very friendly reception, afterall. That is something that the guests always comment on, down to the point of it being incorporated into Terry Walsh's cabaret routine at Tardis 22. American conventions are like pep rallys and are dominated by a "be true to your school" attitude. This has been especially true during the past year when we were told that the programme was under fire in the UK and in dire straits. There was a feeling that any lack of enthusiasm in the US could be directly harmful to the future of DOCTOR WHO. One might have thought that the BBC was secretly sending applause meters to conventions!

Beyond that is the whole matter of how American conventions have been organized and the direction in which they seem to be going. It is worthwhile remembering that all but a very few of the American conventions have taken place since John Nathan-Turner became Producer of DOCTOR WHO and that the only other Producer to ever appear at an American convention was Graham Williams just once in 1979 (following shortly after the cancellation of SHADA). John Nathan-Turner has been ubiquitous at American conventions since 1982, missing few minor ones, let alone major events. Now one could say that this has been to the greater glory of DOCTOR WHO, or at least to the benefit of syndication of DOCTOR WHO in the US, but one could also ask if, as a consequence, JN-T really ought to be working for Lionheart as a merchandiser full time rather than zipping back and forth across the Atlantic!

The letter also raised the issue of the personal benefits JN-T derives from these forays to the US. This is an interesting question since commercially organized conventions seem to be on the offensive at the moment. Spirit of Light and DWFCA pay fees to all of their con' attractions. Fan-run conventions have, traditionally, covered only guest expenses—which of course means a free trip to the US, hotel rooms and whatever sight-seeing could be crammed in. However, most fan-run conventions have lost money in the past two years and, while there may be a number of factors involved in that, there have certainly been grumblings about having to include 'guests' like Sarah Lee and Gary Downie on the convention's tab. However charming they may be, one feels entitled to ask if ticket-buyers would not be better served by an opportunity to see more senior production people from other eras in the long career of DOCTOR WHO. Despite having over 1,000 attendees, the 1985 New Orleans convention claims to have lost over $4,000—largely due to having budgeted economy air fare for everyone except Colin Baker and his wife and then having to fly everyone first class.

This Spring JN-T has appeared for DWFCA in April and at two back-to-back conventions that Spirit of Light ran at the end of May in New Jersey and Wisconsin. More SOL cons are projected for this summer, including one now on the same weekend as a large fan-run convention is scheduled for in Spokane. It will be very interesting to see where the guests end up if there is a face off. It is also interesting that Bonnie Langford, who is unknown in the US, appeared at the May cons before having yet recorded a scene in DOCTOR WHO! One now wonders if American trips are now regarded as an added perk of a DOCTOR WHO contract?

The surge of Spirit of Light out of its Chicago/November environs is not altogether good news in itself as their conventions have lately caused a great deal of unhappiness as access to the guests has been greatly restricted and additional fees for various events have piled up. This began with the cabarets and now seems to be including the necessity of paying for autographs from the guests. Commencing last Fall there was an attempt to restrict autographs to certain times and to merchandise purchased from the convention. To underline this there was an effort to curb informal contact with the guests between panels and in the hotel generally, something never before seen here and, I dare say, unknown in the UK. The response to complaints about this as evidenced by the brochures for the May conventions would seem to be the listing of a special free(!) autograph session at one time only during the weekend. This gesture is distinctly offset by the addition of another extra-fee event as a celebrity reception is now on the agenda along with the celebrity luncheon (famous for inedible food) and the celebrity cabaret.

There seems to be no end of ways to ask DOCTOR WHO fans for money, whether it is the PBS station targeting the DOCTOR WHO audience for extra fund-raising appeals (which has been fundamental to Lionheart's whole syndication effort here) or Spirit of Light asking $5 for a b/w photo so you can get an autograph after you have already paid a hefty fee to walk in the door. I do not say that John Nathan-Turner is totally responsible for this, but it is the world he has presided over and seems content with—after all, according to the Tardis 22 programme he "became Producer during the years Tom Baker was the Doctor, and has subsequently guided the show artistically, editorially and financially." That would seem to indicate, as Harry Truman used to say, the buck (or dollar) stops here.

If the convention scene alone were not enough to invite cynicism, it is very curious that JN-T is now busy assuring everyone here that the programme's future is not in doubt and that the whole cancellation crisis was misreported. This seems very odd both in relation to the sort of emergency bulletins we were getting for months from organizations closely associated with him and in the light of continuing rather tepid comments from other BBC officials about DOCTOR WHO. One feels entitled to be sceptical about everything. The same attitude should have been applied from YOUR side of the Atlantic to all those reports about Americans offering millions to fund the series or co-produce it. That story seems to be linked back to the head of DWFCA. In last summer's Whovian Times he said that he, of course, did not have the money himself but what he had offered to do was spearhead a fund-raising drive in the US. In the same editorial he went on to ask fans to send in money for a fund to co-produce a DOCTOR WHO special with the BBC to be shot in America. Nothing more has been heard about this scheme since—to the great disappointment of lawyers everywhere, I'm sure. I hope the future of DOCTOR WHO and the BBC's decision to buy Lionheart is being based on more ambitious financial plans than extracting the last few dimes from the fans.

# TRIAL TIME ?

*The first story of the most important season in the history of DOCTOR WHO entered the studio on April 26th. The following evening I had the privilege of watching how it was taking shape from the vantage point of the studio floor where I spent an extremely interesting 2½ hours—TIM WESTMACOTT*

The most amazing thing about the BBC is the complete freedom of movement. Once you've successfully negotiated the main gate, no-one takes a blind bit of notice of you no matter where you go ! This was as true of Television Centre as it was of Elstree where we had spent the afternoon walking around the location and sets of EastEnders.

The 'we' referred to consisted of a friend I shall call 'Hugh' to protect his identity, who was recently transferred to TV Centre from another area of the BBC, a friend I shall call Steve, because it's his name, and myself. Hugh had already offered to show me around his 'humble place of work' and knowing that both Steve and I were interested in DOCTOR WHO he arranged for the visit to coincide with the earliest day of recording on which we were all free.

We arrived at Television Centre at approximately 5 45 and, on Hugh's suggestion, proceeded immediately to the canteen in order to beat the rush when the afternoon recording sessions finished at 6 00. Despite the rumours the food was superb !

After our meal, Hugh took us on a guided tour of all the studios. We started with TC 1 which is so massive that it had no problem in containing the three-storey house which was being constructed as we watched. We then entered a studio in which the entire length of one wall (about 60 feet) was covered in blue cloth. Apparently a pirate story was being made there using CSO throughout. The cameras were still switched on but there was no-one in attendance. Most eerie of all the deserted studios was that containing the Grandstand set. In the dim twilight of the standby lighting, you could very easily imagine the bustle of activity which would ensue the following day.

Saving the best till last, Hugh led us into TC 6 and onto the set of DOCTOR WHO . In fact there were two entirely separate sets. One side of the studio was dominated by a huge recreation of the entrance to a London Underground railway tunnel with the bottom part of an escalator to the right of it. Dusty cobwebs hung from the black metal rim of the tunnel and inside was a pile of rocks giving the impression of a cave-in which had happened a long time ago. I later learned that this was meant to be part of Marble Arch station 2 million years from now. Immediately in front of the tunnel, and lying face down on the ground, was a rather interestingly designed robot made from a creamy coloured plastic. This, I was to deduce, was a dummy for effects purposes.

In total contrast, the other side of the studio contained a section of futuristic-looking corridor. It, too, was tubular in fashion, but was made from corrugated plastic. Less impressive was a panel at one end which, on close inspection, was seen to be made from filing trays, record racks and compact disc cases !

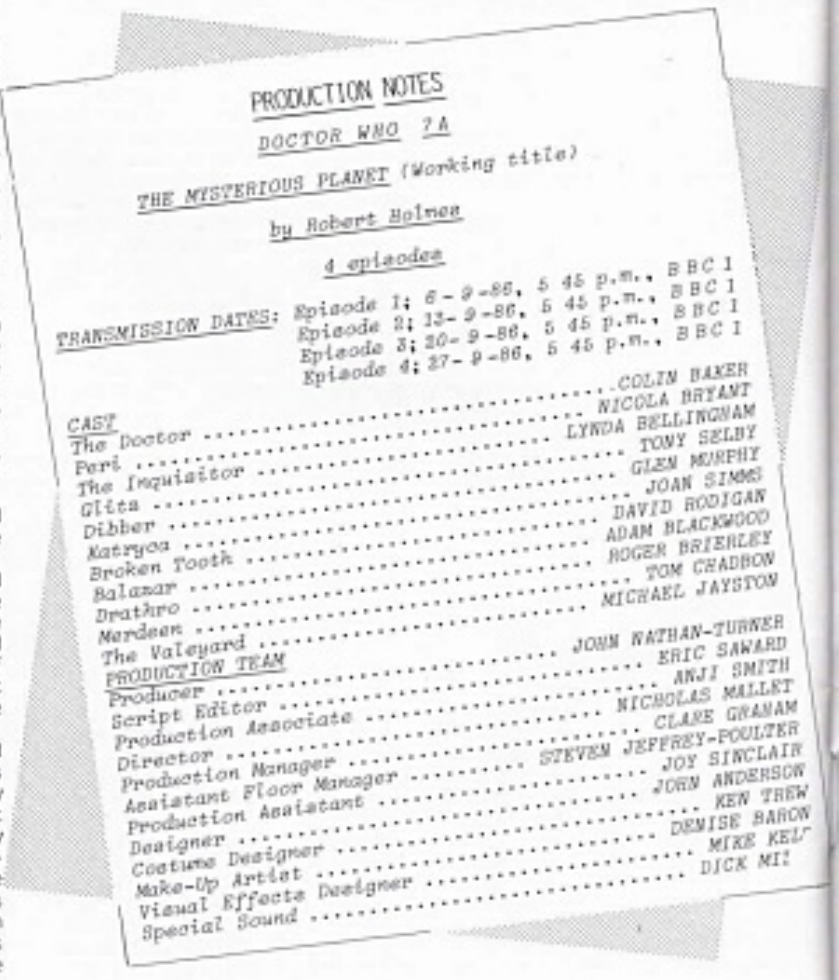
Between the 2 sets were the cameras and microphones, and to one side lay a pile of camera scripts. Looking at the first page, I was interested to see that the working title of 'The Mysterious Planet' had been changed to THE TRIAL OF A TIME LORD (episodes 1 to 4).

To fill in the time until 7 30, when the evening session would begin, Hugh continued our tour of the Centre taking us along the famous 6th floor which, I have to say, was extremely unremarkable. We collected some headphones from Hugh's office so that we could listen to the talkback between the production gallery and the studio floor, and then set off back to TC 6. On the way, we looked into the visitors' gallery. The view from here would normally be quite spectacular, but on this occasion the back of the Underground set was so high that it was impossible to see what was happening below. Fortunately the room is equipped with a large monitor which gives a director's eye view of the proceedings.

Scene 15 from episode 3 was first on the evening's schedule and took place in the futuristic corridor. It involved 2 characters by the name of Merdeen and Grell, played by Tom Chadbon and Timothy Walker respectively. I failed to recognise the former at first due to the helmet he was wearing, but when I did I was favourably impressed by the hardness with which he managed to imbue his character. The helmets that both actors wore were similar to those used in EARTHSHOCK, though interestingly whereas Merdeen's was black like the leather of his costume, Grell's, in keeping with his own costume which I think was made of a green fabric, was green but with blood-like streaks of red radiating down from the apex. They rehearsed the scene once without a hitch , but the second time Walker dried after, "*I think we should talk about it*", half way through his final line, causing Chadbon to smile and say, "*You've forgotten what about, haven't you ?*" The scene was rehearsed once more and then recorded. The first take looked perfect but it had to be done again and, to my mind, the second take was comparatively lacking in impetus.

There are no chairs in the visitors' gallery and so I felt really sorry (ho-ho) for the DWAS notables who had to spend the entire evening either standing or sitting on the floor.

Earlier, Hugh had advised Steve and I to try to look as if we should be wherever we happened to be. This was not difficult due to the fact that Hugh knew where he was going and we just followed, looking as if we also knew. However, I felt much happier when I was carrying the headphones. This was especially true when , without any previous warning, Hugh led us through the lighting gallery of TC 6 and then the production gallery ! It was very much a case of in one door and out through the one opposite, so I didn't have time to register anything except several screens illuminting an otherwise darkened room in either case.



PRODUCTION NOTES

DOCTOR WHO ?A

THE MYSTERIOUS PLANET (Working title)

by Robert Holmes

4 episodes

TRANSMISSION DATES: Episode 1; 6-9-86, 5 45 p.m., BBC 1
Episode 2; 13-9-86, 5 45 p.m., BBC 1
Episode 3; 20-9-86, 5 45 p.m., BBC 1
Episode 4; 27-9-86, 5 45 p.m., BBC 1

CAST

The Doctor ..... COLIN BAKER
Peri ..... NICOLA BRYANT
The Inquisitor ..... LYNDA BELLINGHAM
Glitz ..... TONY SELBY
Dibber ..... GLEN MURPHY
Katryca ..... JOAN SIMMS
Broken Tooth ..... DAVID RODIGAN
Balazar ..... ADAM BLACKWOOD
Drathro ..... ROGER BRIERLEY
Merdeen ..... TOM CHADBON
The Valeyard ..... MICHAEL JAYSTON

PRODUCTION TEAM

Producer ..... JOHN NATHAN-TURNER
Script Editor ..... ERIC SAWARD
Production Associate ..... ANJI SMITH
Director ..... NICHOLAS MALLET
Production Manager ..... CLARE GRAHAM
Assistant Floor Manager ..... STEVEN JEFFREY-POULTER
Production Assistant ..... JOY SINCLAIR
Designer ..... JOHN ANDERSON
Costume Designer ..... KEN TREW
Make-Up Artist ..... DENISE BARON
Visual Effects Designer ..... MIKE KEL
Special Sound ..... DICK MI

# D OF A LORD PARTS 1-4

We entered the studio floor near the makeup rooms, and to my pleasant surprise who should step out of a doorway a few yards in front of us but Colin Baker. Because he was in full costume and makeup but was not yet acting, there was something unearthly about him (like an animated waxwork). he was talking to somebody, and the three of us were also deep in conversation and so walked past him as if he wasn't there. Steve commented, when we were out of earshot, that Colin appeared to have lost the extra weight he had put on in previous months.

There is a narrow passageway between the back of the sets and the wall of the studio, and we followed this until we reached an access point behind where a scene was being rehearsed in the Underground tunnel set. Hugh found us some spare copies of the script and from this we learnt that it was part of scene 32 from episode 4. It features 2 characters named Glitz and Dibber, played by Tony Selby and Glen Murphy. Their costumes reminded me of the type seen in Blakes 7 and featured a rather decorous pad on one shoulder only. Although this scene was the shortest of the evening's session, it necessitated director Nicholas Mallet's only visit onto the set in order to explain how he wanted one of the cameras to track.

Normally all instructions to cast and crew were relayed via the production manager Clare Graham, whose clear and precise voice would cut through the background chatter like a searchlight through fog, particularly when the first "quiet, please" was not heeded by everyone (there must have been about 25 people on the floor, including crew, makeup people, trainees and us, of course). Having said that, she was very considerate to Tony Selby who found it uncomfortable to crouch for too long, telling him at one point during the rehearsal that he could stand up for a moment if he wanted to.

Just before the take, the prone robot was sprayed with what looked like black paint, but when some interior lights were activated it glowed a very deep red. The studio monitor showed this as a more orangey colour, which may have been the intention as the script describes the glow as "molten".

The word 'Rehearsal' is illumintaed in blue lettering high up on the wall by the studio clock. Just before recording commences the neon sign is extinguished and the word 'Transmission' appears in orange.

After a couple of takes the cameras and sound equipment were turned around and moved over to the corridor set. This was to be scene 24 from episode 2 and involved the Doctor running into the main corridor from a side entrance. There he would encounter Merdeen and a character called Balazar (played by Adrian Blackwood). In order to achieve the right effect, Colin began his run by several feet outside the set quite close to where we were standing. Just before the scene was due to be recorded he noticed that the stuff used tp hold down the lapels of his coat was missing. After commenting on this to one of the dressers, he gave a gesture as if to say, "Don't worry about it, perhaps nobody will notice".

The words 'action' and 'cut' were never used. Instead you would, for example, hear Clare say, "Right, we're running at speed scene 24 take 2, cue Colin", and then at the end of the scene everyone would hold their final positions until she would say "Thankyou", relayed as previously from the director. Hopefully, she would then say, "Moving on", which tells everyone to get ready for the next scene, though quite often, "Again from the top, pleae", would herald yet another retake.

Next it was back to the other set to conclude the scene begun earlier with Glitz and Dibber, whom the script informs us are from the planet Salostophus. The script calls for a small explosion to take place inside the robot—something which was not seen at the time and so would obviously be recorded separately. It appears that although Glitz is the boss, he is somewhat cowardly: *"Is it finished ?"*, he cries from his position of shelter as Dibber goes over to examine the robot. Dibber replies, *"All finished, Mr. Glitz. And the secrets. Except for this..."* He then holds out a small, shiny piece of metal at which point Glitz is meant to say "What's that ?" However, due to the amount of smoke present, Tony ammended the line during rehearsal to, *"What's that, a packet of fags ?"* Later on, after the actual take, Tony quipped, *" I thought there was no smoking on the tube !"* This gained him a round of applause from all present.

The remainder of the evening's activities in the studio centered around the corridor set. Scene 5 from episode 2 was next and it took 9 takes to get it right. All it involved was 2 guards supporting the Doctor down the length of the corridor accompanied by Merdeen and Balazar. Firstly, one of the cameras didn't get off the set quickly enough when the POV (point of view) was switched to a camera at the far end, then a hand-held boom mike dipped into view, then one of the actors dried...and so it went on.

During this scene we learnt of a being called 'The Immortal' who according to Merdeen is never seen and always stays in his castle. At the end of the corridor they stop in front of the panel I mentioned previously, the one made out of filming trays, etc. Balazar points to a prop lens mounted in the middle and says, *"I think this is called a camera, Merdeen. The men of ancient times used such things to make pictures of the Canadian Goose!"*. The Doctor looks at the lens and remarks, *"A mono-optic system. Interesting. Is The Immortal on the other end of this ?"*

A recording break then occurred, during which a hand-held camera was positioned immediately in front of the prop lens. The last few lines were then recorded again to give The Immortal's view of the scene. There were only 2 takes of this, and on the second Baker sounded very Hartnellesque.

A section of the corridor set had then to be repositioned at right angles to the remainder in order to form a corner for the next scene. I was very impressed at the speed with which this was accomplished. However, my attention was soon caught by someone who had just appeared on the floor. It was Nicola Bryant looking stunningly beautiful and wearing a very attractive white, yellow and black striped blazer and dark tapered slacks.

At that moment, one of the sound trainees who knew Hugh came over and said to him, "The cans don't work, you know ?" I realised he was talking about Steve and I when he continued, "...you can tell they're visitors from a mile off !" Well, it was 9 30, and we'd been on the studio floor for 2 hours without being ejected so I had no real fears for the remaining ½ hour. That was until Hugh decided to take us up onto the cat-walk...

The almost vertical, narrow staircase was not too difficult to climb, but coming down only the back part of my feet were supported and I had a constant fear of falling forward. While we were up there we had quite a good view of the set. There is only one colour monitor in the studio and that is on the floor, but there are several black and white ones mounted high up, and what could not be seen directly could be seen on one of these.

Nicola had only one line all evening. Asked the way to the surface, Peri replies, *"Keep straight on, turn right at what used to be Oxford Circus, then ask again, I think"*. The last 2 words do not appear in the script but were included on every take. The most worrying thing about being on the cat-walk was when I suddenly realised that the black, angled glass just above us was the window of the production gallery. Fortunately by then it was just 10 00, the end of the evening's session and time for us to depart.

As we took the lift up to the news canteen (the only one still open at that time of night), my feelings regarding Season 23 were of cautious optimism. Robert Holmes' script is superb and despite fears of an over tame approach in the light of Michael Grade's comments on violence, this story, I'm glad to say, shows the author's most popular facets at their very best; Glitz is prepared to commit mass murder for financial gain, and as for the Doctor, he is picked up and thrown bodily across a room by a robot, beaten to the ground by cudgel bearing workers and pelted with rocks for 'stealing' water. On the humour side, Dibber tells Peri that where he comes from a woman may take as many as 6 husbands, to which she replies that it is similar on her planet but that they only have them one at a time ! Initially the Doctor believes that they are on the planet Ravolox, whereas Peri feels sure it is Earth ... However, Balazar—a scholar of ancient texts—confirms their location saying, *"The word 'Earth' is mentioned many many times by the great writer, H.M.Stationery Office"*. I will not spoil your pleasure by revealing the new name given to the planet by its future inhabitants...

What is a 'black light converter' and who is Broken Tooth ? I'm afraid you'll have to wait until the Autumn. Oh yes, and listen out for a line of dialogue from Glitz in episode 4 in which a word is bleeped...

# MIKE KELT

WE WISH TO THANK MIKE FOR STEPPING IN, LITERALLY AT THE LAST MINUTE, AND GENEROUSLY GRANTING US THE FOLLOWING EXTENSIVE INTERVIEW ON A SELDOM EXPLORED BUT INTEGRAL ELEMENT OF THE SHOW, AND FOR ALLOWING US TO REPRINT HIS SUPERB PHOTOGRAPHS SHOWING EXAMPLES OF HIS WORK.
NOT ONLY HAS HE DEVISED THE MOST VISUALLY IMPRESSIVE AND COMPLEX SEQUENCE YET FOR DOCTOR WHO TO OPEN THE NEXT SEASON, BUT MIKE IS ALSO A LEAD EFFECTS DESIGNER ON THE NEW B B C SPACE OPERA 'STAR COPS'

INTERVIEW CONDUCTED WITH TIM COLLINS AT B.B.C VISUAL EFFECTS, NORTH ACTON, ON JUNE 25TH 1986.

*THE PICTURES FEATURED BELOW AND ON THE OPPOSITE PAGE DEPICT THE NEW CREATIONS MIKE KELT HAS DEVISED FOR THE OPENING STORY OF THE 23rd SEASON. WE BEGAN BY ASKING MIKE THE VARIOUS STAGES HE WENT THROUGH IN CONSTRUCTING THE ROBOT 'DRATHRO'.*

The clay model—a third scale and about 30 inches high—was built on top of a totally realistic replica of the actor himself, so that if you looked underneath all those joints you'd find an elbow under the elbow joint etc. We made it as light as possible with fibreglass and the actor had to fit fairly accurately to make all the joints work properly and to try to disguise the fact that there was a man inside. Unfortunately at the last moment the actor pulled out! He did the voice-over and is probably getting the credit for it, but one of the guys from the department at the moment who is roughly the right size and shape did it. To be honest, it was at the back of my mind all the way through that he might have to do it—actors are notoriously fickle!

*GL: THE SCRIPT CALLS FOR DRATHRO TO GLOW 'MOLTEN RED' AT ONE STAGE. HOW WAS THAT EFFECT ACHIEVED?*

We made two versions. The other was translucent fibreglass and we filled it with lights which we pulsed, and various sprayings down to get the effect that they wanted. I was very pleased with that—it's one of those horrible jobs. The last thing I was involved with like that was Marvin in HitchHikers and we built that up very quickly and it wasn't very successful, so Drathro was an opportunity to learn from previous experiences.

*GL: WHY DID VISUAL EFFECTS BUILD DRATHRO RATHER THAN THE COSTUME DEPARTMENT?*

Costumes didn't want to do it. Although you could argue that it's a costume since it fits an actor, it's a very, very specialised type of costume. There's no way that the Costume Department of the B B C could have made it themselves, so if they had been assigned to do it the whole job would have had to be contracted out anyway, whereas WE can do it within the B B C and to be honest we are more experienced at that sort of thing.

*GL: WHAT STAGE IS THE SPACESHIP IN IN THE PHOTO?*

It had its priming coat of paint, but that was about all. We were starting to play around with graphic patterns on it. The basic construction is finished and all the lighting is wired up. The photo shows the back of the model, actually, which is why we are doing all the tests that side! Just the beginnings of painting it, really.

It was started by carving up a type of styrene foam, which was a sixth of the finished size. You have to design all the stuff yourself but Melvin (pictured), who was one of the assistants on that show, had the main task of building it. It was then cast up in fibreglass and multiplied by six, joined together, and then all the detail was added to it. Guns and aerials were added where required—because it is obviously only going to be seen from certain angles. The photo shows it virtually finished with the lights attached and us testing for colours. Then the base colour was sprayed up and later the detailed colours were added before dirtying it down and trying to add a bit of graphic detail.

*TC: HOW LONG DID IT TAKE TO BUILD OVERALL?*

Difficult to tell because it was done in bits. You'd do a section and then it went away to somebody else and it'd come back to have a detail added. Overall it probably took a month of work to do it over a period of two months.

*TC: HOW REGULARLY IS IT FEATURED IN THE SEASON?*

That goes through the whole series as that's where the Doctor's on trial. The opening shot was very complicated, and the script called for an even more complicated shot than we actually did, but the cost of doing that was absolutely prohibitive. So we cut it in half before we started and the bit which had wrecks of spaceships floating gratuitously around was scrapped because it had nothing to do with the story. We did exactly the shot that was called for in the script but in hindsight that was probably a mistake because it was incredibly complicated. The motion-control people said they reckoned it was the most complicated motion-controlled move that had ever been shot in Britain—if not in the world! We had HORRENDOUS problems getting the shot to work.

*GL: PREVIOUSLY THEY WERE DONE WITH MODELS AND PIECES OF STRING.*

No, this certainly wasn't. It was all done with computers. I think it was too sophisticated and complicated and we only had a week to shoot it which was all they could afford. For the shot we were doing you needed a minimum of two weeks, so we had to cut all sorts of corners. We did it, but it could have been better.

*TC: WHAT WAS THE BUDGET LIKE?*

The budget stayed very much the same as it was before, although we did get a little bit extra for that sequence. But basically the budget was the same as 18 months ago when they stopped it. For this particular story that was a real problem because they wanted Drathro (the L-3) and the tracked one, the L-1, which itself had to be practical with the tracks spinning and so on.

*TC: AND THAT HAD TO BE USED ON LOCATION AS WELL (SEE RIGHT).*

Yes, that was where it was first used. Having just finished it, it was carted onto a hillside, covered with leaves and expected to carry the Doctor up the hill, so it was a bit of a test for it but it worked. It was a pretty tough testing ground for it, but it worked fairly well.

The problem usually—and it always happens with DOCTOR WHO—is that the directors and the Producer never really appreciate the problems in shooting the stuff. In the script they write in something like this robot and assume it will be a real robot and do everything they expect of it, in the one version at a tenth of the price! Having to build everything into the one robot is a very difficult and expensive business, whereas if you can build three of them—like the film business do—you are actually solving quite a few of your problems at the start.

*GL: WHAT INSPIRED YOUR INVOLVEMENT IN SPECIAL EFFECTS?*

A mistake! I worked in the theatre mainly up in Scotland before I came down to London. I intended to stay in set design and I saw two jobs advertised at the same time and I applied for both and got the special effects one rather than the one for set design. At the time I didn't realise what it was because it was called visual effects and I just assumed it was a specialised form of set design!

*GL: WAS IT ALWAYS YOUR AMBITION?*

Not to work in visual effects, no. It was my ambition to work in set design in the theatre and then do various other things on a freelance basis. I'm very glad I got into it, but it wasn't my intention to do so.

*TC: HAVE YOU ALWAYS WORKED FOR THE B B C?*

I've worked for the B B C now for seven years. Before that I was freelance in Scotland on set design. If you work freelance you get paid a vast amount more—there's no comparison.

*TC: WHAT OTHER SHOWS HAVE YOU WORKED ON?*

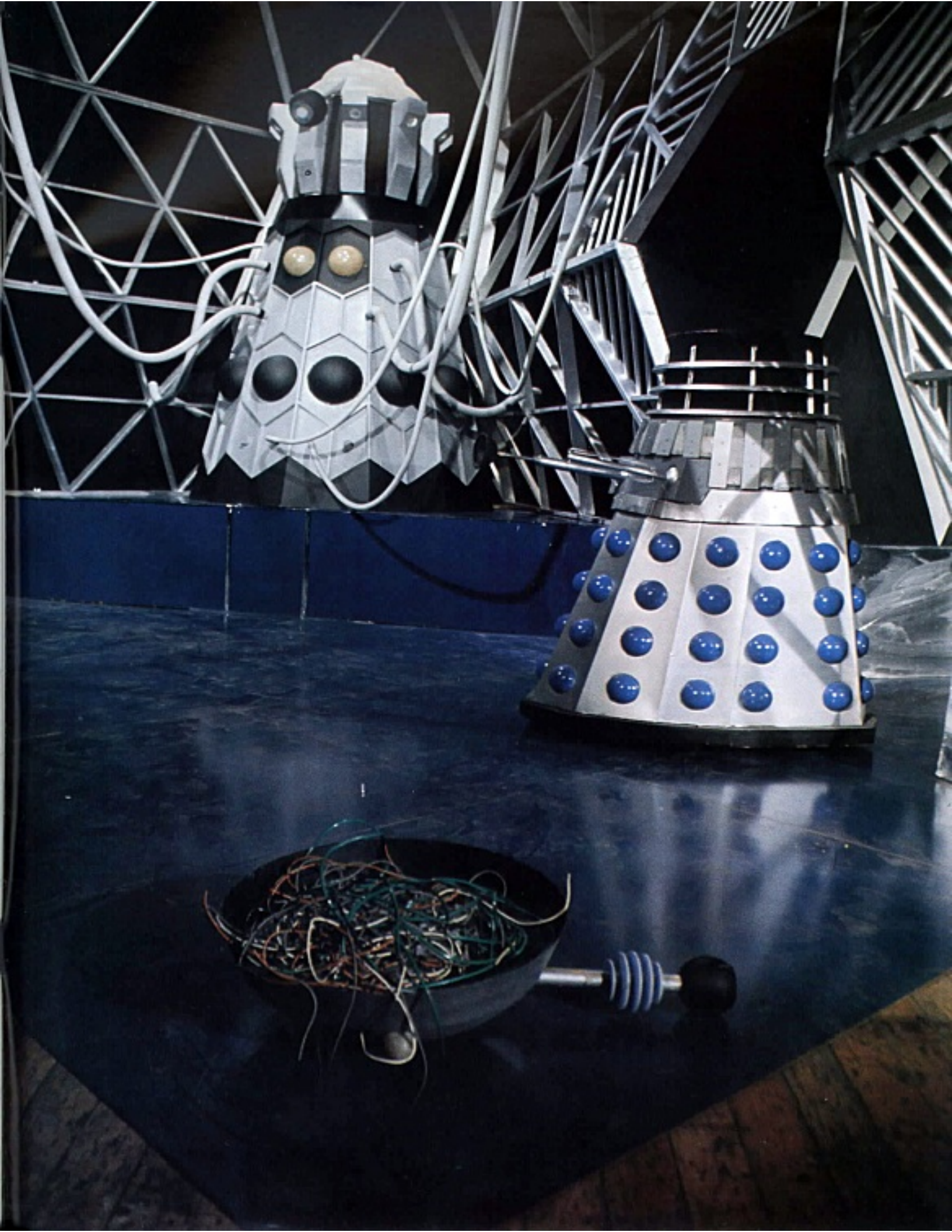
I work on anything; you don't specialize in science fiction. Anything from children's programmes to serious drama. You're expected to do them all.

# EDITORIAL

*Having waded this far into the issue, you may have noticed a very topical air to it with all the articles relevant to a current aspect of DOCTOR WHO, which is certainly no mean feat and a personal DW B ambition fulfilled. Or nearly. Having set aside the opposite page, and a section of page 4 as you will have noticed by now, imagine our disappointment upon discovering that, due to a 'technical hitch', our 'exclusive' Season 23 photos accompanying both the news item and the interview were subjected to a last minute delay. Rather than risk waiting anything up to a month to publish this issue we decided to go ahead and print it and an urgent last minute replacement was sought depicting a shot from the 1967 classic THE EVIL OF THE DALEKS. To some of you it will be familiar, but we felt it would be more appreciated than a blank page! Indeed, it ties-in both as the very first DOCTOR WHO story to feature work from the Visual Effects Department as handled by Michael John Harris, and arguably the finest DOCTOR WHO story produced by Innes Lloyd and directed by Derek Martinus (both interviewed this issue). As for page 4, sadly we had no option but to run the Stan Mitchell feature photo-less, so apologies for that.*

*A rather belated congratulations now to Fan-Aid who held their hand-over ceremony of money raised for famine stricken Ethiopia on May 17th at The DOCTOR WHO Shop in Wapping. There to accept the cheque for a grand total of £2,168 was Cyber-Leader David Banks and the money is now in the Band-Aid trust. I'm sure everyone joins me in thanking Paul and his entire team for achieving such a marvellous feat in spite of the current air of apathy and uncertainty. A credit to us all.*

*With production on Season 23 reaching completion, it hardly seems possible that DOCTOR WHO will be back with us in a matter of weeks, and what a great coincidence that episode 1 ties-in with DWAS' Panopticon VII—a much-awaited 25 minutes or so to share together (particularly the first 13 minutes or so!). The 18 months has rushed by at a furious pace but even so this mustn't set a precedent. One factor of particular importance at the moment is who will be acting Producer of DOCTOR WHO once the final scene of Season 23 is safely in the can in mid-August? JN-T has confided to his close friends that the season is definitely his last and therefore his creative input is almost at an end. Will we have to wait for the B B C's assessment of the season before knowing the name of his successor or will we know as of mid-August? The answer to this together with our postponed Colin Baker interview next issue, hopefully... In the meantime, happy hols—GARY.*



*TC: THERE WERE A LOT OF SPECIAL EFFECTS IN 'HITCHHIKERS' SO WERE THERE SEVERAL PEOPLE WORKING ON THAT SIMULTANEOUSLY ?*
Yes, I was an assistant at that point. There were about six of us on that.
*TC: AND BLAKES 7 ?*
Ah, yes, I worked on all the Blakes 7 episodes after I joined the BBC. That was another show with no time and no money. It's something the BBC have to sort out and come to grips with because gone are the days when you could do a Blakes 7 type shot with a black circle round the Liberator and that sort of thing. This new DOCTOR WHO is the first to use a sophisticated system of shooting a model and nobody else has done it to that extent, except to a minor extent on Captain Zep. But now it's been done properly on DOCTOR WHO I'm hoping that this will be a precedent. On this new series Star Cops I'm working on at the moment we hope to do at least half of it using motion-control. All the space-flight sequences will be done with that.

## STAR COPS—"IT'S NOT INTENDED TO BE A REPLACEMENT TO DOCTOR WHO"

*TC: HOW MUCH OF THIS NEW 'STAR COPS' HAS ACTUALLY BEEN DONE ? HAS ANYTHING BEEN SHOT YET ?*
Nothing has been shot yet and we start in August. The first three scripts are finished and in production and the second three are more or less in production.
*GL: DO YOU THINK IT HAS POTENTIAL ?*
Yes, it has great potential. It could be very good. The scripts so far are good and the first director Chris Baker has got the right ideas. The Producer Evgeny Gridneff also has a very straightforward way of looking at it—that it has to look real and that it is NOT a fantasy. Although it is set 40 or 50 years into the future, it is based on fact and on what will supposedly be happening then.

*GL: CONSIDERING THE PERIL DOCTOR WHO IS IN AT THE MOMENT, DO YOU THINK THAT 'STAR COPS' COULD BECOME A REPLACEMENT ?*
No, it's not intended as a replacement at all. Star Cops is a bit like a replacement for Blakes 7, but I would never describe it as that. It is a series of ten episodes of 50 minutes each and each episode is a set story. At the moment they are planning, if all goes well, to do at least three series.
*GL: IS IT A COWBOYS & INJUNS IN SPACE ?*
No, it's not really that. It's crime in space. It assumes that in fifty years time or so—once you have a couple of space stations in orbit above the Earth and a base on the Moon of some sort—that there will be a bit of crime. It's not just based in space, although the vast majority of it will be. Therefore there is a Star Cop office on the Moon and on the space station and it is the stories of what they have to deal with and the crimes of espionage or whatever they come up against.
*TC: IT SOUNDS A BIT LIKE THE SEAN CONNERY FILM 'OUTLAND' ?*
It is, yes. That is probably the nearest thing that has been done before to it.
*TC: SO THEREFORE IF IT IS VERY REALISTIC AND NOT FANTASY, THERE WILL BE NO ALIEN RACES IN IT ?*
No, there's nothing like that in it. For the first series, at least, it never goes beyond the Moon. It's very contained and it's not assuming that we would be going light years across space or anything. It's based on present technology, just pushed forward a bit where necessary.
*TC: SO PRESUMABLY, FROM THE SPECIAL EFFECTS POINT OF VIEW, INSTEAD OF VAST QUANTITIES OF ALIEN SPACESHIPS TO BUILD, YOU'LL JUST HAVE A FEW SPACE STATIONS TO CONCENTRATE ON ?*
Not entirely. There are a couple of space stations at the minute—we're still only talking about the first couple of episodes—and there are four or five different kinds of space vehicle ; a buggy for jumping across the Moon's surface and that sort of thing. It's very expensive. It's MUCH MORE expensive than DOCTOR WHO or Blakes 7 ever was.
*GL: HOW DOES THE BUDGET FOR IT COMPARE WITH DOCTOR WHO ?*
The budget is much bigger, there's no comparison. The budget is still not big enough though ! I don't know what we're going to do at the moment. I've just finished storyboarding the model-shots with the director and to actually do the ones that I wanted will cost more than has been allocated to the special effects at this stage, but it is still fairly fluid. What basically has to happen is that they decide what they want, and if there isn't enough money we have to cut things. We are not in the game of doing things at a lower standard, so if they haven't the money they do less of it at that standard. That's my theory anyway.
*TC: IT CAN BE TERRIBLE IN A SERIES IF A SEQUENCE OF SUPERB SPECIAL EFFECTS IS THEN RUINED BY ONE DUFF ONE.*
Yes. In this the thing has to be taken seriously and if the models look stupid then the whole thing will be just laughable.

*GL: DID YOU EVER GET YOUR KNUCKLES RAPPED BY A PRODUCER WHO WAS NOT PLEASED WITH YOUR FINAL WORK ?*
Not yet, though people do have different ideas of what they are doing. And we quite often find that having done something—like this space staion in DOCTOR WHO—it is all wonderful and done on film, and then you hand it over to the electronics guys and the engineers and by the time they have finished with it it looks ridiculous. For instance, in Blakes 7 all those black rings that you got around space ships weren't there when we finished. You get all sorts of problems when you hand your work over to other people and you no longer have control, so you can't do anything about it until after the event which is too late. On Blakes 7 it often was too late !

*GL: YOUR FIRST DOCTOR WHO CREDIT WAS 'ENLIGHTENMENT' — HAD YOU WORKED ON THE SHOW BEFORE ?*
Yes, lots. I worked on MEGLOS as an assistant.
*TC: THAT HAD THE GIANT SCREENS WHICH WAS AN EXPERIMENTAL EFFECT ?*
Yes, that was all done on video which was a first for that sort of thing and we used new equipment not used on model work before.
The first job I had—almost on arriving at the BBC—was building a Dalek which exploded in DESTINY OF THE DALEKS, on which I worked as assistant to Peter Logan. The one I blew up was in the studio so you couldn't actually blow it up for real, so I had to fill it with springs and things instead.

## TARDIS CONSOLE—"I WAS SO PISSED-OFF WITH THE CRAP IT WAS BEFORE !"

I worked on THE FIVE DOCTORS too where I redesigned the Tardis console. Basically I was so pissed-off with the crap it was before !! It took a couple of years to persuade them to spend the money, but eventually we came up with it. We started work on it after I finished ENLIGHTENMENT. While we were doing that we were talking to John Nathan-Turner about the possibility of rebuilding the console and at one point I hoped we might be able to rebuild it for ENLIGHTENMENT, but he said, "We're doing THE FIVE DOCTORS so we can change it then." So that's what we did and that's how I ended up doing it instead of John Brace.

*WERE YOU GIVEN ANY GUIDELINES BY JOHN NATHAN-TURNER OR WERE YOU JUST TOLD TO MAKE IT LOOK MORE UP-TO-DATE ?*
I wasn't given any guidelines as such. The only thing that was said was that I had to keep in the door-handle, which was a big red knob ! We had to keep the basic idea that it was hexagonal and that it had a thing in the middle which went up and down, and there were a couple of other gadgets which were, in theory, to be incorporated but we designed them out and just made them look different. The only thing we ended up with was the red handle which we changed away from the 'lollipop', and we kept the middle but changed what was actually going up and down.
*TC: IT WAS A QUANTUM LEAP FROM 1960s ANALOGUE TECHNOLOGY BANG INTO 1980s DIGITAL TECHNOLOGY !*
That was the idea ! It was built to last for ten years, which is roughly how long each of them has to last. It was a major build, constructed in welded aluminium and fibreglass and various electronics stuck onto it. What we were trying to achieve when we were designing it was to incorporate enough indiscriminate buttons and screens so that if anything was written into the script they could say, "Oh, that is that set of buttons over there," and thus avoid what used to happen which was people cutting into it and building in a unit which spewed paper or whatever. But it doesn't work because you've still got people writing things into the script and the director, who should have been told not to cut it about, still comes along and sticks new bits in. I have not seen it recently because it is not used in this series as far as I know, at least in the first two stories, so it's not been taken out of storage yet.

*ON 'ENLIGHTENMENT' THE MOST NOTABLE SPECIAL EFFECTS WERE THE SHIPS. WERE THEY MODELLED ON ANY SPECIFIC HISTORIC VESSELS ?*
They were written into the script as that, so that was where the basic type of ship came from. Beyond that there was very little design work to be done. It was just a matter of making them or finding them.

*TC: DID YOU NEED TO CONSULT REFERENCE BOOKS ?*
Yes, rushing round museums and the like. We managed to get hold of some very old models of some of them which we used, but that was another problem. It was a show which cried out for money to be spent on the model stuff, and there was none. There were vast length model shots and they didn't use them all which is another waste of time. If you're going to write model shots in, make sure you use them or cut them out before anyone wastes a week filming them ! It meant cramming in shots to get them done and they certainly weren't done to my satisfaction. My favourite shot was used, which was a close-up of a model passing in the foreground with other models in the background as part of the race. Beyond that, I wasn't terribly happy with many of the shots.
*GL: A LOT OF PEOPLE WERE VERY IMPRESSED.*
It was a good idea, I suppose, a different idea. It could have worked very, very much better.

*TC: HOW WAS 'ENLIGHTENMENT' ITSELF ACHIEVED ?*
That was just a figment of my imagination ! All that was described in the script was just a 'harbour in space'. I thought it's all very well having ships in space, but you can't very well have a harbour in space. So I just deliberately made it a bit ephemeral and out of focus to make it a bit of a mystery.
*GL: THE COVER OF THE NOVEL OF THAT STORY IS BASED ON YOUR WORK.*
I haven't seen it. I'll have to rush out—or maybe I hadn't better rush out and buy it !

*GL: IF IT DOES CONTINUE, WOULD YOU LIKE TO WORK ON IT AGAIN ?*
I would have said yes before I started working on this particular

story, but I'm not entirely convinced I'd be as happy to work on it again. I probably will be by the time it comes round again, but really it's getting beyond a joke now with the money and the time available.

*GL: WHY DOES THE BBC SNUB VISUAL EFFECTS—DON'T THEY REALISE WHAT AN INTEGRAL PART OF PROGRAMMES IT IS ?*
I wouldn't say they snub it. By the same token, they snub every department on the programme. It is not the departments who are getting hammered individually. There is just no money and the money is getting split among the departments, but none of them have got enough.

## "THE BUDGET HASN'T KEPT PACE WITH INFLATION"

*TC: IS THIS A PROMBLEM PARTICULAR TO DOCTOR WHO OR IS IT THAT THE BBC IS RUNNING OUT OF MONEY IN GENERAL ?*
It's more noticeably a problem with DOCTOR WHO, but it's not so noticeable in my experience with other programmes. For instance, Star Cops has more money. It's a bigger undertaking and it has more money than DOCTOR WHO by a long way. Although the production team on Star Cops would say that there isn't enough money—which there isn't—there's certainly a lot less in DOCTOR WHO. The problem is that it's been established as being popular for 23 years at that sort of budget and the budget hasn't kept pace with inflation, and especially hasn't kept pace with changing attitudes and technology and materials. So what you could do on a piece of black and white film 23 years ago you can't do on a piece of colour video now. It just would be laughable. You have to put more money in just to get the same sort of quality. And of course, as soon as Star Wars took off, then anything which was science-fiction and involved robots or space ships had to be up towards that sort of level. So where do you go ? You've got no more money and yet you've still got to improve the quality towards that level.
*GL: WOULD YOU LIKE TO WORK ON MOTION PICTURES LIKE 'ALIEN', 'STAR WARS', ETC. ?*
Yes, it would be great to have the opportunity and the money to do the thing properly, because none of the stuff on DOCTOR WHO gets done the way it should be done.

*TC: THE PSYCHOLOGY BEHIND 'STAR COPS' IS STRANGE BECAUSE IT MAY TURN OUT TO BE A GREAT INTERNATIONAL SUCCESS BUT THE BBC DON'T KNOW THAT, WHEREAS DOCTOR WHO IS A GUARANTEED INTERNNATIONAL SUCCESS AND THEY KNOW THEY ARE GOING TO GET THEIR MONEY BACK.*
There are lots of people asking that question, but nobody ever comes up with an answer, or a reason.

*GL: ARE YOU THE MAIN SPECIAL EFFECTS DESIGNER ON 'STAR COPS' ?*
There is a second designer who will be joining in July, Malcolm James, but I am what they call the Lead Designer.

*TC: THE ORIGINAL RUMOURS WERE THAT IT WOULD BE READY FOR AUTUMN TRANSMISSION, BUT YOU'RE NOT SHOOTING UNTIL AUGUST ARE YOU ?*
We have been asked to finish the series—not for transmission because no transmission date has been fixed—by around week 12 next year, so there is a possibility they might be thinking of showing it in the spring, but that schedule is ridiculously tight and it creates all sorts of problems like the one I have now. To meet the deadline they have to edit the first 3 episodes at the end of September, which means I have to finish the first 3 episodes of model filming by then. At the minute nothing has been built. Most of the models haven't even been designed yet and the storyboards haven't been finished, and so it's a joke !
There is an awful lot happening this year. In general terms, there is much more work for us than ever before and we can't cope with it. So assuming that all this is going to come about by the middle of next year, there is going to be a huge library of new programmes waiting to be put out.
*TC: WHAT OTHER MAJOR PROJECTS ARE THERE ?*
To be honest I'm not sure what they all are. The way the BBC works is that we get an annual plan. It does name programmes but not always. It just tells you what commitments Visual Effects will be expected to provide in general terms, such as 50 designer days per programme. Star Cops has something like 500 designer days. Going by that there is a vast amount of work coming in and there must be a lot of programmes that are waiting to go out.

*TC: GRAEME McDONALD, WHEN WE INTERVIEWED HIM, SAID THAT ONE OF THE REASONS 'BLAKES 7' WAS DROPPED WAS THAT IT WAS SUCH A STRAIN ON VISUAL EFFECTS DOING 26 EPISODES OF DOCTOR WHO AND 13 OF 'BLAKES 7' EVERY YEAR THAT IT ONLY REQUIRED, SAY, A GIANT PLASTIC EGG FOR 'THE GOODIES' AND THE WHOLE SYSTEM WOULD COLLAPSE !*
Over the last two or three years the department has doubled in size, and over the seven years since I joined it has tripled. An awful lot of people have been drafted in in recent years.

## THE TRIPODS—"I WALKED OFF THE SET IN THE END IN DISGUST !"

*GL: DID YOU WORK ON 'THE TRIPODS' UP AT ELSTREE ?*
Yes, I did some of Tripods for my sins. The main model was shot at Elstree and the majority of the building work was also done there, but by no means all—about half was done here. It was all this department—we just happened to have a place at Elstree as well.
I was put on it to help organise some of the model shots as the Tripod comes into the city. They had this huge model of the city—about 80 feet by 40 feet—which was bigger than it had to be, and the same problem occurred as always occurs. It was set up at vast expense, it took over a year to build it, and when they came to shoot it the model turned out very flat. There is nobody in the BBC who can light a model. I haven't found one yet. It is a vast waste of everybody's effort when that happens and it looked, to me, like a model rather than a city with towering spires and that is all down to lighting. So I would certainly not like to be remembered for that. I must admit, I didn't really have anything to do with that city—that was all designed and built before I got involved—but it annoyed me that the shooting of it was done so badly. I in fact walked off the set in the end in disgust !
There were bits in it which were good; polarising the buildings, combination shots and new techniques of joining bits of model to bits of live action on location (such as real legs of Tripods to model tops). I wouldn't say it was particularly revolutionary, but it was perhaps the first time the BBC had really gone into it in that sort of way

*TC: DO MODEL SHOTS LOOK BETTER ON FILM RATHER THAN VIDEO ?*
There is a great debate as to whether you should shoot models on film or video tape. It is beginning to be easier to achieve the required effects on video, but at the minute in the BBC it can't be done for technical reasons. It can be done outside, but because of various things that the BBC do to cameras—which mainly boil down to them saving electricity—there are problems.
The spaceship shots in Season 23 are done on 35mm film and probably all the Star Cops stuff will be on film, certainly on 35mm. I would very much like to shoot some stuff on video, but not at the BBC because they aren't geared to doing that sort of shot and to expect a video camera to cope with a model is asking too much.

*GL: WHAT ENDS UP HAPPENING TO THE COSTUMES AND MODELS ONCE YOU HAVE FINISHED USING THEM ?*
We don't keep very much as a rule. The robots, for example, will get sent to Enterprises if they want them for exhibition, and usually anything big they do want. Occasionally we keep bits — we'll keep the base of the L-1 robot because it could be used for something else — but a lot of the stuff just goes into the skip !

*GL: THIS DEPARTMENT'S ASSOCIATION WITH DOCTOR WHO BEGAN WITH JOHN HARRIS DOING 'EVIL OF THE DALEKS' IN 1967. BEFORE THEN ALL SPECIAL EFFECTS WERE DONE BY THE SHOW'S DESIGNER BECAUSE VISUAL EFFECTS' APPARENTLY REFUSED TO TOUCH THE SHOW IN THE BEGINNING. YOU STILL HAVE AN EXPLODED DALEK FROM THAT STORY BUT YOU DON'T ACTUALLY KEEP VISUAL RECORDS OF EFFECTS WORK IN DOCTOR WHO, SO HOW IS EXPERIENCE PASSED ON ?*
By word of mouth or not at all. A lot is passed on but a lot more could be. There just isn't the mechanism to do it at the minute and there is always too much work to sit back and arrange everything. It's a great shame. I might take photographs or my assistant might, but normally I'm too busy. It just so happens that on this DOCTOR WHO I attempted to take shots all the way through construction of various items because I keep getting asked to go and do talks and things. Normally there is no record.
I'm not sure if one would particularly want there to be a copy of, say, EVIL OF THE DALEKS, for our purposes. It might be interesting for everybody else, but I don't think anyone here would be at all interested, except on a personal level, because the technology and systems used then have been so far superceded that it would be irrelevant. And that almost applies from show to show because you might do something and decide not to do it that way again.

*TC: HOW FAST IS THE NEW TECHNOLOGY COMING IN ? PRESUMABLY IT IS LED OFF BY THE MOTION PICTURE INDUSTRY AND EVENTUALLY FILTERS ITS WAY DOWN INTO TELEVISION ?*
Yes, motion pictures is the main area, but any visual medium can lead; you can watch an advert and wonder how the hell they did that. The answer is: that's where the money is ! But films are the main area and it doesn't take very long for it to filter down, as soon as the film comes out or it is reported in Cine Effects or something you know how it is done.

*GL: WHAT WOULD YOU SAY IS YOUR FAVOURITE VISUAL EFFECT YOU HAVE EVER WORKED ON ?*
Good grief, I don't know ! I enjoyed doing Diana because it was different. I think that, to be honest, though it was nothing to do with science fiction. I never feel happy with any of the sci-fi we do because it is never done properly. Until we do it properly, I really would not like to stand up and say anything is great because I don't think anything has been. The nearest it has come is this space station for DOCTOR WHO, but even that had compromises made to it to make it work. That opening shot only lasts a minute and 15 seconds, which is a long time for a model shot.
There are different areas in different shows that you enjoy. A lot of the enjoyment is just being involved in a nice production with a good production team who are pleasant to work with, and that is as much of a kick as doing something new and exciting and challenging. If it's not a challenge it's not worth doing.

*TC & GL: MIKE KELT, THANK YOU VERY MUCH*